THE BUILDER

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THE QUADRANT IMPASSE.

In another column we give the Report of the Committee appointed to consider the question of design in connection with the Quadrant, and the conclusions they have arrived at seem to us to outline a feasible method of making the best of a bad job. We use these words advisedly, as we think that the difficulties which have to be met in this case are those which will confront us in many other instances unless we adopt more logical methods of dealing with the architecture of our towns.

What were the conditions which obtained before the Piccadilly Hotel and the new buildings facing Oxford Circus were erected in Regent-street? With the exception of the block of buildings which replaced Hanover Chapel and the new premises erected from Mr. Verity's design, Regent-street in the main was an example of a street laid out on simple architectural lines, which, while it was absolutely unambitious in character, gave us all satisfaction from the unity and simplicity of its treatment.

All the conditions which governed the case were favourable to its reconstruction on harmonious lines. We have the fact that the ownership of the freehold on either side is practically in the possession of one Authority; that the leases of the various properties terminated at much the same date; that the uses for which the business premises were required on either side were of the same general character—in short, that everything pointed to the feasibility of replacing Nash's design by another general architectural conception based on a suitable solution of the new issues involved and the greater value of property. Now it would seem in such a case advisable to find out what would be the requirements of the most important commercial interest that had to be taken into account before sanctioning any scheme which would, as it were, give a key to the whole treatment of the reconstructed buildings on either side, yet this appears to have been precisely what was never done. A simple elevation or scale model of the proposed treatment of the Piccadilly Hotel would have elicited the fact that the average Regent-street shopkeeper would not consider such a design to be admissible from the business standpoint; instead of which the hotel is first built and complaints are dealt with afterwards. Is there any reason why the suitability of the design should be discussed afterwards and not previously to the rebuilding? We can see none.

It is not necessary to say a word as to the architectural excellence of Norman Shaw's fine conception. We imagine that if he had been consulted on the broader issue of the design of Regent-street, and if he had been supplied with full data as to the shopkeepers' requirements, his genius would have enabled him to find a solution in harmony with the requirements of the problem.

Then there is the vexed question of general heights. It is now clearly evident that a large bulk of the leaseholders of the property concerned do not consider it financially profitable to put up buildings of the general height of the Piccadilly Hotel. With this fact, which could have been elicited before and not after building had been commenced, it would have been possible to so arrange lines of heights as to ensure the suitable working in of buildings of different levels into a general scheme by their arrangement as architectural features breaking the lower general lines in convenient positions.

Again, take the question raised by the shopkeepers as to the cost of the type of building adopted. There is clearly a general consensus that the expense of continuing the Piccadilly Hotel façade would render doing so unremunerative. Here, too, there is a point which might well have been thought out before the design of the hotel premises was sanctioned by the authorities. The object required was not that the hotel should stand out as a different design from the remainder of the Quadrant, but that it should occupy its real position as a part of one of the finest street curves in London.

What has been done is simply this—that one part of a picture has been not only sketched out, but completely finished before the remainder of the composition has been even considered. Though we might regard a painter who has done his work on such lines as a master of technique, we should all feel that his absence of knowledge of composition would prevent him from painting a fine picture.

We are fond of emphasising our love for individual initiative, which we deem to be a trait which has helped to give glory to the past history of our race; but in such a case as this uncontrolled individualism militates not only against the interests of art, which unfortunately the public may not always understand, but against the interests of common sense, which they are quite capable of understanding when the issue is put before them.

If we are content to build, as we have built in Kingsway, a series of buildings which, whether they be good, bad, or indifferent, are a number of disconnected notes, which can in no case form a harmony, we may satisfy those who are blind and indifferent to any but practical considerations, to whom a building is so much space, more or less conveniently arranged; but we show ourselves in so doing incapable of building up a great and beautiful city. We prove that, though we may talk and discuss the beauty of such grand conceptions as those of Nancy and other examples of the past, we look at them as archæologists and not as architects; we destroy Nash's plaster to put something infinitely less satisfactory in its stead; though it may be built in Portland stone, we are proving our incapacity to understand "the grand manner."

It seems to us that at this juncture it would be in every way advisable before sanctioning any more rebuilding schemes in Regent-street for the authorities to lay down conditions for an architectural competition for the completion of the whole of Regent-street, and that the best design so obtained should be treated as the general scheme, which should be adhered to by all those architects acting for owners of properties to be rebuilt. Such a course might obviate mistakes such as those which have already occurred.

We cannot in such a matter take too broad a standpoint. The problem has been stated as if it were simply the design of the Quadrant, but the latter is but a part of the general scheme of Regent-street, and must be so understood and dealt with. The proposed scheme should show a feasible method of dealing with the whole length of frontages on either side from Portland-place to Piccadilly Circus, and the design of the angle blocks facing Oxford Circus naturally should be considered in their relation to the future development and rebuilding of Oxford-street. The difficulties of such a course do not seem to us to be insuperable, since the requirements of shopkeepers and those which govern the business premises over are rather generic than individual.

COMPETITION: COMPETITIONS AND LIMITED COMPETITIONS.

IN considering the questions which confront the profession it is necessary to bear in mind that most of us are firstly human, and it cannot be expected that we should be altogether swayed by purely altruistic reasoning, and that we, all of us, excepting those favoured by fortune, have to get what we want by competing in some way or other with those who also have wants and ambitions. All we can do is to use our talents in the direction which is easiest and most natural to us; in other words, we choose the line of least resistance.

Thus the man with social gifts and ability will make friends who will in many cases be able directly or indirectly to promote his interests. He will do it more or less successfully compared with others, and will reap his harvest accordingly. If he is the right man in the right place, pleasure and business will go hand-in-hand, and a knowledge of men will, even purely considered as a business asset, be no less important to him than professional skill.

Similarly the man with a knowledge of planning, if combined with a natural love for business and finance, will see opportunities for promoting commercial enterprises connected with land and building, thus making work for himself by following a line which most interests him, and so do well where less talented men of similar tastes will fail. In meeting men from time to time who have met with what appears to be astonishing success, we usually find that the world's estimate of failure or success, crude as it may seem, has, in the main, been a just one; but, be this as it may, we must face the fact that we cannot escape competition, and that all we can do is to choose the kind of competition we are best fitted by nature and disposition to face, and that we have in the end to accept the world's award, from which there is no appeal. Some of us are satisfied that our own judgment of the value of our efforts is right and the world is wrong, but most of us like to obtain the world's loaves and fishes.

The man who feels he is fitted for the struggle of architectural competition has his rewards and losses. He withdraws himself in the nature of things from much actual contact with the world and with men; he lives his own life and dreams his own dreams; and if he be successful he sees the realisation of them in concrete form. In a previous article we have at considerable length discussed what appear to us to be some of the salient features connected with the ordinary or open competition, which is the form we naturally first think of; but there are other types of competitions of a more or less limited nature, the form and method of conducting which frequently give us food for thought—we refer generally to limited competitions.

Up to the present time the Royal Institute of British Architects has not issued regulations dealing with this branch of the subject, but some sort of regulation is favoured in certain of the provincial centres, and it becomes a matter of interest and importance to the profession to discuss what lines shall be adopted. First, we have the case of the competition which is limited to men residing in a certain area, which, though supported by the argument that only those who contribute to the rates of that area should have the opportunity of competing, always appears to us to be unreasonable in the ratepayers' interest, seeing that the latter are frequently depriving themselves of the chance of obtaining the best. However this may be, this form of competition is unquestionably popular, and we think they should be dealt with exactly in the same way as an open competition, be assessed in a similar way, and be subject to the regulations laid down by the Institute. The competition which is limited to a selected number of men who have had previous experience, or whose ability is considered to deserve distinction, undoubtedly falls under the same head as the foregoing.

Then follows the case of the small building, the cost of which is possibly provided out of private funds, and where a Committee composed of laymen wish to adjudicate themselves, and where the competitors are all known to and selected by the Committee.

Ought the appointment of an assessor to be insisted on in such cases? It is a moot and somewhat difficult point.

We all have a love for justice, but this love may in some cases be tempered by discretion, in such cases as those in which we feel the big battalions of favour will be called into play on our behalf! The building in question may be one we have frequently discussed with a member of a Committee who knows our views; also it may be one which but for some chance we should have obtained as a direct commission. The question of ethics naturally arises, and we may have some doubts as to the reason or advantage of throwing away, by agreeing to a self-denying ordinance, all the strategical advantages of position.

On the other hand, we may be on the opposite side of the fence, having been asked to compete for a building which would in the usual course of events have been given directly to someone else. In such a case we should naturally prefer to see the competition conducted like an open one, with all the usual safeguards. Then, again, there is the further case of some commercial building, where the owners, being confident in their own knowledge of their requirements, feel that their judgment is a greater safeguard than that of a professional assessor without expert knowledge, and who, in many cases, absolutely refuse to employ an assessor.

Most of us have at some time or other been placed in some of the positions which we have instanced. The question arises, How far should such cases be regulated or how far should men be allowed to act independently?

The broad points which should, we think, be borne in mind are these—that the action of architectural societies must be such as will secure the undoubted support of their members. Few mistakes are as great as that of moving far in advance of public opinion. A partial reform which can be carried further at a later date is infinitely better than the adoption of a strong policy which a large minority consider objectionable.

The greatest necessity in the architectural profession at the present time is unity, which is indeed an absolute essential if real progress is to be effected.

We have to remember that it is almost impossible to prevent a man who is struggling for existence from taking a chance which presents itself to him, and drastic regulations which do not affect his more flourishing brethren may be absolutely impossible in such a case.

A system which eliminates any consideration other than justice in deciding the relative merits of architects' designs is clearly an ideal to be aimed at, but there is probably necessity for a greater amount of public education before we can expect to see small Committees universally willing to place themselves in the hands of a professional adviser. If the Institute or any other body make such regulations and withdraw their men from such competitions they may be exercising an influence which will not be sufficient to end such competitions, but may be sufficient to place the members of their own body at a disadvantage as compared with the unaffiliated architect.

The strength of a chain is that of its weakest link, and the strength of a professional association has an intimate connection with the financial resources of the poorer men among its members.

But we should be glad to see short shrift given to those public bodies who have the impertinence to ask a profession to employ its energies in competing for some building of small size and value, and who, when pressed to appoint an assessor, state that their funds do not justify them in doing so.

It is perhaps difficult to see how it can be brought about, but we should be glad to see an end put to many of the smaller competitions which are advertised. We are convinced they are detrimental to the profession by giving the public an idea that they can obtain almost anything by asking for it, and even the younger men who utilise such chances might be well advised in spending the time they give to them in more academic forms of study. The student who takes the shortest cut into architectural practice is frequently neglecting opportunities which do not come to him in after life for fitting himself for better things. We should be inclined to say that such men would be wiser in fitting themselves by a thoroughly sound education for the larger openings which lie before them in some of our greater possessions than in a struggle against overwhelming odds to gain an insecure foothold here. A larger life and greater opportunities outside one's native country may prove an ample compensation for exile from "that precious stone set in the silver sea."

Many of the greatest cities founded by the Greek race were those in Greek colonies, and it will probably prove true in the future that the greatest works of modern English architecture will be found in the cities of the sister nations forming the British Empire, and to bring such a consummation about is a greater work in the interests of architecture than to encourage public bodies here in thinking they can make any demands on an overcrowded profession.

NOTES.

The Safety of St. Paul's.

WHEN commenting on Sir Francis Fox's report on the present condition of St. Paul's we drew attention to the need of safeguarding the Cathedral from outside disturbances over which the Dean and Chapter had no control, and made special reference to the necessity of preserving the whole area of the hill on which it stands from future excavations which might endanger the stability of the Cathedral foundations. We are pleased to note, therefore, that the *Westminster Gazette* is fully alive to the advantage of an authority with definite powers over the whole of the area surrounding the building, and that the suggestion has now been brought into the sphere of practical politics by an official letter from the Dean and Chapter inviting the City Corporation to co-operate with them to this end. What appears to be required is a public authority with powers over all underground operations of every description, to whom all proposals for excavating, pumping, or tunnelling within a certain area should be submitted for consideration from this point of view. Obviously the City Corporation appears to be the body in whom this authority should be vested. We hope that when the matter is finally arranged the general engineering inquiry into the present condition of the whole of St. Paul's hill, which we have already advocated, will be immediately undertaken.

The Benevolent Decorator.

A LEADING firm of decorators appeal to the public in an advertisement in the *Daily Mail*, and it would be wise for architects to read, mark, learn, and inwardly digest. We learn that the essentials of good decoration are:—"(1) *A careful study of all proportions and dimensions;* (2) *the necessity for extreme refinement in all detail and the harmonious grouping of colour;* (3) *artistic purity and refinement of style; and* (4) *the comfort and 'liveability' which create the 'atmosphere' in the home for which we are pre-eminently distinguished.*" The "we" in this context is cryptic. Whether it means the English people or is a modest reference to the fame of the decorative firm we do not quite know. The above may be called the preamble to the bill; in the next clauses we get down to the bed rock of business. The firm in question are *organised to build, alter, or enlarge under architectural supervision anything in the nature of a home, from a palace to a cottage. They will do the engineering and sanitary work; they will decorate, light, heat, and ventilate; they will equip the home with everything that is needed in good taste, and do it economically.* This is indeed taking both client and architect in hand, if anyone has done so superfluous a thing as to employ an architect. But why, in the name of all that is reasonable, should we throw away 5 per cent.? It is interesting to note that *all this work is done under personal direction, and it is our pleasure to see that everything is done to the customers' complete satisfaction.* It is evident from the foregoing that the firm in question is quite willing to demonstrate that they are fully competent to carry out every class of architectural work without the employment of outside architects, but that if the public are foolish enough to employ architects in a nominal position the firm in question is graciously willing to work in co-operation with them! The conclusion left in our minds is that architects by so doing will be *assisting in their own funerals*—a *rôle* neither creditable to their common sense nor showing their possession of that dignity which should be one of the characteristics of a great calling.

Leighton House.

THE President of the Royal Academy, at a meeting of the Imperial Arts Club at Leighton House, described an interesting scheme for the preservation of Leighton House. On Lord Leighton's death in 1896 the house was conveyed by his sisters to three gentlemen in the hope that it might be secured for artists and the art-loving public. The house has been since maintained by small offerings from occasional users of the house, but chiefly by the generosity of Mr. and Mrs. Russell Barrington and Lord Leighton's sisters. The owners of the Ilchester Estate are now willing to sell the freehold of the house to the Imperial Arts League for £3,000, and the present proprietors are willing to hand it over to the League as an incorporated body providing the necessary guarantee in permanent trustees to be maintained as an art library and museum is forthcoming. But at least £15,000 is required, of which only £1,000 is in hand; but the League have provisionally accepted the offer to purchase the freehold.

Professional Politics from the Provinces.

THE President of the Devon and Exeter Society has expressed himself somewhat frankly with regard to the attitude of the R.I.B.A. as to Registration. Those at a distance often see main issues more clearly than those who are nearer them, but in this instance we believe one factor has been overlooked. The Institute is the largest professional body we have, and its policy is the result of a sense of responsibility for the various interests which it represents. We admit, as far as Registration goes, it has taken time to make up its mind, but we would ask the provincial architect whether he has any real reason to doubt—and we ourselves confess to having none—that it has honestly and thoroughly determined to promote a Registration Bill? And moreover it is only through and by its agency that such a measure has a chance of becoming law. To hesitate to adopt a policy until we are convinced of its wisdom should not ensure blame; to hesitate once a policy has been adopted in taking the best means to carry it into effect may reasonably be considered a fault; but it is a fault as to which the Institute cannot be shown to have committed. The saying "Festina lente" may be quoted in this context.

Bath and the Radium Syndicate.

AN extract from one of the Bath papers states that the proposal of the Radium Syndicate is simply to erect a low two-story building for the new baths on the site suggested. If this be so the proposal is one to which the objections stated in our article and "Note" would not apply, but we may say that our information is otherwise. We do not quite see, however, if such be the case how the subject has become, as it evidently is, a controversial one and so discussed at Bath, for the suitability of such a scheme is evident both in connection with the site chosen and the treatment it will receive from the architects whose names have been mentioned in connection with the Syndicate. We may say it would give us greater pleasure to have to admit that our information was erroneous than that there is a possibility of the character of Bath being spoiled by the erection of a building of a scale inconsistent with the architecture of its surroundings.

The Trader and Architecture.

MR. STATHAM, in a letter to the *Times* of the 17th inst., expresses the opinion that no better or more fitting memorial to Norman Shaw could be suggested than the completion of the Quadrant on the lines of his design. He strongly criticises the suggestion made in the Committee's report that rectangular should be substituted for arched openings, and asks, "Why should it be spoiled to please tradespeople?" Much as we sympathise with Mr. Statham's wish to promote the interests of architecture, we feel we must recognise that it is the trader who selects the site and pays for the building, and to a considerable extent he must have the right to be consulted as to the design. In other words people cannot be made to purchase what does not suit them.

Richmond Bridge.

AT a meeting of the Surrey County Council the condition of Richmond Bridge was discussed. Owing to increased traffic and the steep gradients of the present bridge it is considered to be unsafe and inconvenient, and the point to be considered is whether it should be pulled down and replaced by a new bridge, or whether a new bridge should be erected in another position. The cost of the proposal is put down at sums varying from £85,000 to £330,000. While we can clearly see that some such measures may be necessary, we very much regret that such should be the case, as Richmond Bridge is a model of simple and suitable design; both its arches and the curve taken by the roadway satisfy all the requirements of the eye and make it one of the most beautiful, if not the most beautiful, of the many bridges which span the Thames. There is, as usual, a question as to which of several authorities should undertake the new work, and the whole question is evidently far from being settled. We hope whatever course is taken that the outcome may be a fine work in which the demands of lovers of art will be considered.

Skyscrapers in Toronto.

WE are sorry to learn that the erection of a skyscraper of twenty stories has been sanctioned in Toronto. We hope it may prove to be the exception which proves the rule, but we have fears that this may not prove to be the case. "The evil that men do lives after them," and in architecture this applies as in life. In the case of New York the congestion occasioned by the exceptional configuration of Manhattan Island, and the congestion of traffic produced thereby at its southern end, gives a practical reason which partially explains and excuses the erection of these architectural blemishes to a city, but no such reasons obtain in the great majority of the newer towns of America and the colonies.

The Amateur's Opinion of Architects.

WE are holding over an article giving an amateur's views of architects and their work until our next issue in order that we may obtain counsel's opinion as to whether certain clauses do or do not infringe the law of libel. Unfortunately our correspondent's love of dramatic expression blinds him to the fact that there is a power of censorship which must sometimes be exercised by us to protect our own interests. Architects may feel a certain sense of satisfaction in the fact that an easy case cannot be made out, and that our correspondent's trouble indicates that he is, to use a military term, attacking a strong position. But we have our duty to perform, which is to see that no infraction of military law is permitted.

THE SURVEYORS INSTITUTION.

At the Council meeting on March 10 proposals were adopted for improving the status of holders of the Institution diplomas in Forestry and Sanitary Science. The holders of these diplomas will, in future, be grouped into two special sections, each with its Chairman, who will have a seat upon two of the Standing Committees of the Council. Meetings to deal with matters of particular interest to the sections will be called when necessary. The examinations will be held annually instead of triennially, provided that a sufficient number of candidates wish to present themselves.

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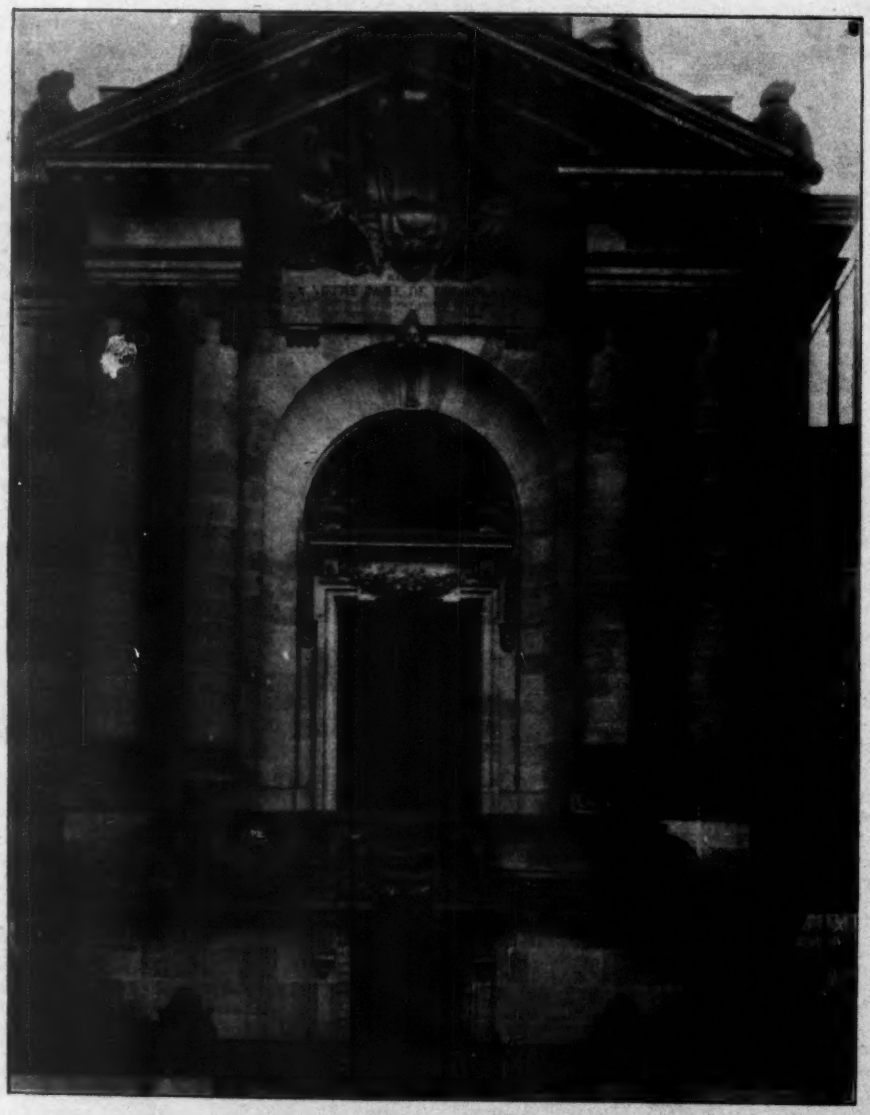
MR. R. BLOMFIELD, A.R.A. (President), presided on Monday, at No. 9, Conduit-street, over the ordinary meeting of the Royal Institute of British Architects.

The King and the Gold Medallist.

Mr. Guy Dawber said he was sure the members would be glad to hear the following letter:—"March 7, 1913.—Sir,—I beg to acknowledge the receipt of your letter of the 4th, and to convey to you the King's gracious approval of the Royal Gold Medal for the promotion of architecture being this year presented to Mr. Reginald Blomfield, of 1, New-court, Temple, E.C. I also have to request you to convey his Majesty's congratulations to Mr. Blomfield on his success.—I am, Sir, yours obediently, W. CARRINGTON, Keeper of His Majesty's Privy Purse."

Deceased Member.

Mr. Guy Dawber announced the decease of Mr. Herbert Winstanley, an Associate, elected as far back as 1860.



Chapelle de Notre Dame de Consolation, Paris.
M. Guilbert, Architect.

MODERN FRENCH ARCHITECTURE.

Mr. Fernand Billerey then read a paper on "Modern French Architecture," of which the following is an abbreviated account, the paper being excellent in its lucidity and interest, and illustrated by numerous examples of French work. The paper coming as it does at a time when French architecture is influencing that of our own country, is especially valuable to architects. To appreciate rightly any social development it is necessary to be able to stand back and judge of the whole as one regards a picture from a distance. In the case of modern French architecture we have not the advantage which is afforded by the retrospect given by time, but English architects can judge French architecture from an outside point of view.

Progress in civilisation may be a wrong idea, as men are probably no better or wiser than they were before, but necessarily they are entirely different, and the nineteenth century has probably brought more changes than any other in the history of mankind; in fact, if, as Bacon puts it, the object of philosophy and science is to increase the power of man over Nature, then progress in that sense has been rather a revolution than a natural evolution, and architects and artists, who in past ages led the way, have had difficulty in keeping pace with modern developments.

New problems, a superabundance of means of building, new materials and new ways of using old materials, too many facilities for decorating are some of the conditions affecting modern architecture.

During the last century there has been in France a fever of construction—Paris has been replanned and rebuilt in the last sixty years; but, whereas in new countries towns have been rebuilt in a coarse and hurried manner, France has brought to the task the care and knowledge she owes to her glorious history.

There are two reasons for this high standard of technical knowledge—the one the Latin spirit or order, logic and method in intellectual work; the other the fact that the Renaissance was adopted with such enthusiasm, its spirit has penetrated France so thoroughly that it seems to have been not as a powerful contrast, but a relief to the complications of the Middle Ages.

The French agent-voyer, or village surveyor, will plan a mairie as a central feature, flanked by a boys' school on one side and a precisely similar girls' school on the other; windows will be equally spaced, features symmetrically disposed, no regard will be paid to aspect; whereas in England a man of similar calibre will set to work as the Gothic builders did, considering each element of the design independently rather than in relation to the whole.

This naturally does not apply to the best men of either country, but is indicative of the natural mental attitude of the two peoples.

The natural instinct of the French for classicism has been displayed in all manifestations of life alike under Colbert and Napoleon; it is shown in the planning of their roads and canals, and in the codification of their laws, as well as the centralisation of their political institutions, they have organised their education—especially that of artists and architects.

In England, though there is no lack of means of education for architects, there is want of co-ordination between them which tends to weaken their efficiency and prevents that unity of purpose which is important for the student; the tendencies of his elders in practice are so varied that his mind may be a sort of Tower of Babel, from which confusion cannot be cleared. Doubt does not trouble the French student, he knows only one school and goes to it.

It has been often said that French architects are taught to adhere to old French traditions, which would be a compliment if true; but it can be shown that French architecture has passed through evolutions of style as numerous and varied as our own architecture; buildings of to-day do not resemble those of thirty years ago, still less those of 1820 and 1830.

There may be traditions of setting to work, but no traditional rules or dogmas are known. French tuition does not offer university teaching, does not teach, in fact; and no system of proportion either in relation to mathematical figures or correspondence of angles is practised.

The greatest and most important of traditions is that of working in common in a studio under the guidance of a master. The school keeps alive the experience gained in former generations, and each generation adds its quota to that which has gone before it. The young student will perhaps gain more from his companions than from the master; he will, while doing mechanical work, hear discussions from others on their schemes, and can compare these with the corrections of the master. Learning to draw as the child learns to speak, he learns the grammar, which is the logical arrangement of the elements he is dealing with, and later on the art of composition. The mere logic of common sense, sincerity in the means of expression and building forms the technique of French teaching, and the school provides him with the technique which teaches him to express his ideas.

The school itself does not teach, but keeps the interest alive in the studios by providing the different degrees or medals for which the student has to compete; it provides the Government diploma, prizes of a similar nature to the Pugin and Tite, and, above all, the Prix de Rome.

The latter, the greatest achievement he can hope for, will give him not only a kind of glory, but a living, for while work is not guaranteed to him on his return from Rome, if he used his time there well he will not be kept long waiting. The State or City of Paris will, on the advice of the official institute, possibly entrust him with the design of a monument or the care of an important building, which will keep him going.

It has been thought interesting to illustrate what one French student does by M. Hulot's Grand Prix drawings of 1901, as his work is already known in England by his interesting restorations of the city of Selinonte. M. Hulot's design is also specially appropriate since, although it is conceived on a very classical spirit, and studied nearly to a point of execution, it is presented in that brilliant manner which has characterised the school *projets* for the last two decades.

The new British Prix de Rome, with the necessary co-ordination between other prizes

offered, will prove sufficient to induce students to work together in greater numbers. The late M. Guadet has expressed his sense of the value of the work done by the French school by saying: "I only wish that the school may remain true to its beautiful and noble mission, which is not to teach art, but rather refrain from teaching."

The French architect receives the greatest help from the different craftsmen and artists employed. For instance, French modelling and carving have a tradition of over 1,000 years, and since Amiens and Chartres there has been an uninterrupted sequence of clever carvers always fit to adapt themselves to changes in style. They were never better than in the last days of Gothic architecture; their perfection was at its height in the Louis XV. period, and they are as clever and sincere as they have ever been. Gilding and metal chasing are solely French arts, and are as alive as ever.

French architects receive the greatest help from engineers who invented ferro-concrete; from painters and sculptors, with the latter of whom their co-operation is so intimate that it is difficult to know to whom to give credit. Instances of this may be cited in the "Departure for War," by Rude, in the Arc de Triomphe; "Dancing," by Carpeaux, in the National Opera; "The Sacred Grove," by Puvis de Chavannes, in the Hall of the Sorbonne, and many others.

Modern French architecture may be regarded as beginning exactly in the year 1665, when Bernini, who had started rebuilding the Louvre, was sent back to Italy, and the French architect Perrault started his famous colonnade which broke the traditional artistic relations with Italy when Colbert and Louis XIV. were giving the *coup de grâce* to French feudalism. The colonnade was a fine monument, and served its purpose and was an affirmation of the modern principle which is suggested by the one order with a base story and the possibility of the attic. Mansard and Gabriel followed, forming a short brilliant epoch contemporaneous with three kings.

The first quarter of the nineteenth century was a period of pedantry in which architects played at being Romans and Greeks, but the Prix de Rome designs of the period were marked by a noble simplicity.

Italian Renaissance models became a source of inspiration, though the buildings produced were no more Italian than those before them had been Roman and Greek. Viollet-le-duc, who was greater as a writer than as an architect, failed to reorganise the Beaux-Arts School, and though his proposed reforms had been sanctioned by Napoleon III. they almost produced a revolution, and he had to seek police protection.

In the later developments under Napoleon while France was at peace the desire for luxury and display was marked in the architecture of the period, in which Nice, Monte Carlo, and Biarritz were developed, and Garnier tried in his great work, the Opéra House, to be as French as he could after nearly a century of Greek, Roman, Italian, and Byzantine work; to French architects the Opéra is a perfect type of modern planning. Garnier, who had travelled all over Europe studying methods of theatre planning, could find no more perfect type than that contained in the theatre at Bordeaux, built under Louis XVI. one hundred years before. The differences in design were that every component feature of the plan was emphasised in Garnier's building, while in the theatre at Bordeaux they were masked.

The replanning of Paris elaborated by Baron Haussmann and the engineer Alphaud was the most important architectural work of the period of Napoleon III. Town planning was no novelty to French designers, who had the examples of Nancy and Bordeaux; but the remarkable fact was the way in which the new work fitted in and formed a component part with what had previously been carried out; the extraordinary "axle" which, starting at the Louvre, continued westward for five miles, was the work of many successive *régimes*, but each stone added to the development of the axle was an improvement to it—the Place de la Concorde, the Champs Elysées, the Arc de Triomphe, and the Avenue de la Grande Armée constitute a chapter in French history.

Napoleon III. developed the Quartier de l'Etoile, encircled Paris with a new line of boulevards, and created converging avenues, such as the Boulevard de Strasbourg and S. Michel, which gave Paris a circulation without which it would have been congested.

M. Nénot's work at the Sorbonne and elsewhere was described and commented on, the lecturer pointing out that by the time of the Exhibition of 1900 French architects had gradually returned to a purer submission to the French tradition of the eighteenth century, which is evidenced in the design of the Grand and Petit Palais, which were mentioned as examples of the French manufacturer's skill in carrying out the most elaborate architectural designs.

The decoration of the Pont Alexandre III. is a sincere expression of a daring piece of engineering; the steel architecture of the Quai d'Orsay station is also typical and interesting.

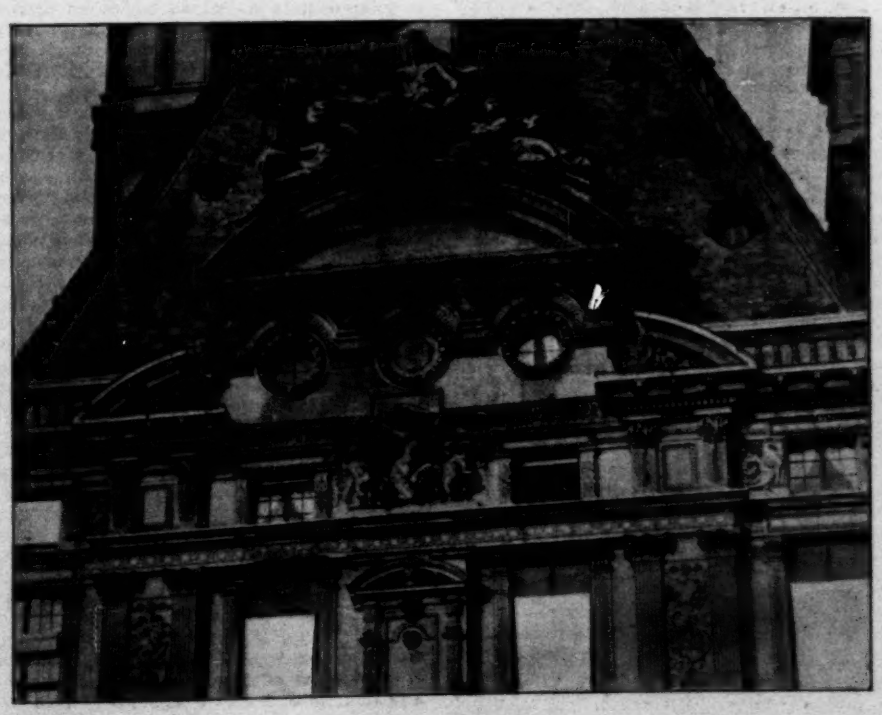
Mr. Billerey concluded a most interesting paper, saying: "As to style and architecture, the less we do of that the better. If we have any style or architectural manner of our own let it be (in the same way as Monsieur Jordain, of Molière fame, spoke on prose) 'without knowing it.'"

Mr. H. H. Statham,

in proposing a vote of thanks to the author, said he had taken great interest in the subject dealt with for the last twenty-four years, and in the first week in every May he found himself strolling through the untravelled solitudes of the architectural rooms of the Salon, which, he was very sorry to say, were often more neglected than their own little room in Burlington House He had always found the central object in that part of the Salon was a great series of restoration drawings of some ancient monument. It was sometimes said by critics of the Beaux-Arts that this was not a very good preparation for practical architecture, but he thought the study of some of the greatest ruins of antiquity filled a man with ideas of a high standard. And when they saw it in France it led to something, for wherever they saw a name to a great set of restoration drawings they would see the name as the architect of some important building five or six years later. The Government never forgot him. There was something also in the great scale of things in Paris which he thought must affect architectural feeling. For instance, in the parish churches they would find buildings which in England they would call second-class cathedrals. It must have an influence on French architects to have before them things on a large scale. Then there was the question of the effect of scholastic architecture upon the tendency of architecture in modern times. He noticed that the Salon was filled very largely with Prix de Rome designs and Ecole designs, all of which were very good; but they always impressed him as having seen the same thing over again, and he thought there was this drawback to the scholastic view of architecture—it took them all to a certain height, it was always dignified, but it did tend a little to want of variety. He quite agreed with what the author said as to the tendency of the French, even with a small building, to go to work and make a synthesis of it. They went to work on a symmetrical plan instead of joining the rooms together, as they did in this country in a way convenient for interior traffic, and letting the general design come together as it would. Although this led to picturesqueness sometimes, still the French system was more like art. On the other hand, he suggested that the English were better in one way than the French, which was the picturesque. There were three kinds of buildings in which he thought the English were better. The first was the schools. The French looked like mills, and everyone who had read Daudet's description of them would feel that they were an outward expression of the cast-iron system of education. In England they felt that schools should be made home-like. Then the second class of buildings were the Gothic buildings. It was a very curious thing that although France was undoubtedly the cradle of Gothic architecture the feeling for Gothic seemed to be quite gone out. Then, thirdly, in spite of an excellent example of a French country house they had seen, he thought they might claim something for England in this respect, for here they had a sense of the quiet and picturesque. He quite sympathised with what the author said of the importance attached to sculpture and painting and decoration in France; but had there not been a little too much life in the sculpture since the Exhibition? Were they not apt to see figures with long legs and arms sticking out as if flying from the cornices and not sufficiently connected to the building? The paintings of the Sorbonne seemed the very perfection of painting, for the painter never went in for strong colour; and they could not have very strong colour in decorative painting. He would ask the author if he could give any explanation of what the French had done in the Pantheon. They had turned loose a number of most eminent painters of different styles and accustomed to treat different subjects to do what they pleased without any central motive at all; and he could not conceive how in France, of all places in the world, that could have been done. Whilst he thought French work was superior to their own in their system of co-ordinated design, yet it wanted a little more reticence in detail.

Mr. E. Warren,

in seconding the motion, said that the author was an architect trained in France and imbued by environment and race tradition with the views of his nation, and who for the last few years had been in England and had seen a great deal of English architecture and architects, and thus he had been enabled to approach both French and English art from without and within. What struck him as the chief characteristics of modern French architecture,



The Louvre Façade.

Central Group: "La Flore." By Carpeaux.

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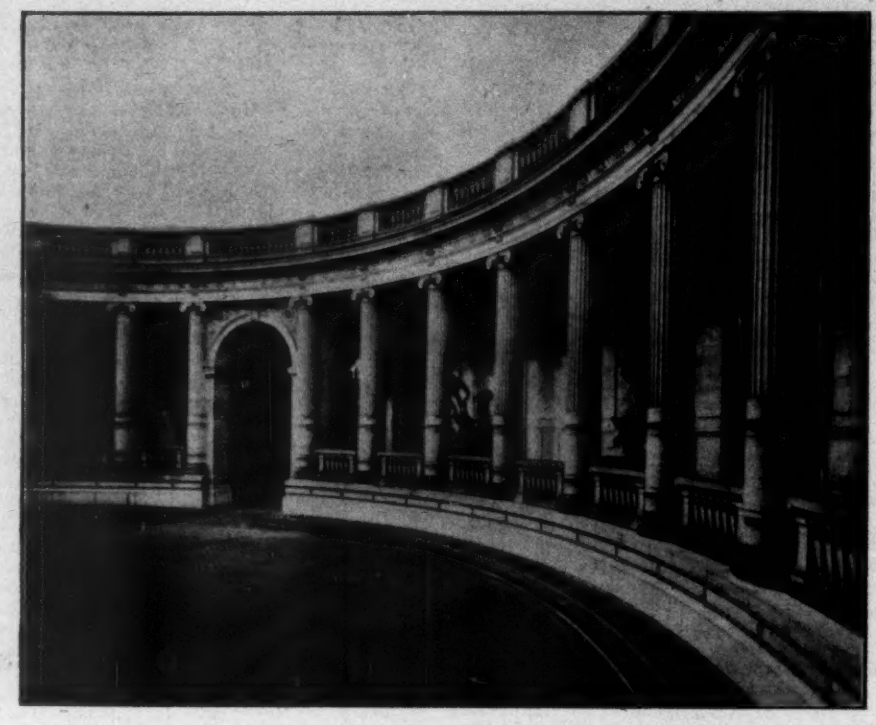


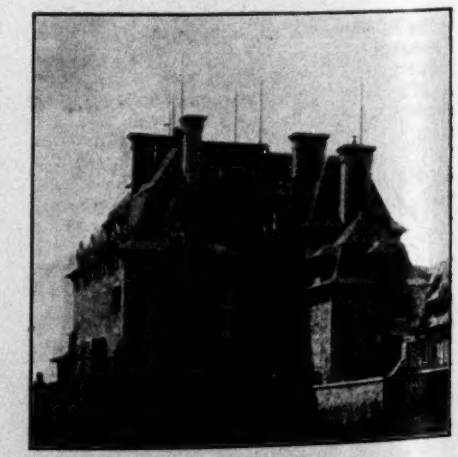
The Musée Galliera, Paris.
M. Ginain, Architect.

as he conceived it, was its civic architecture, the prevailing sense of symmetry, the feeling for proportionate mass, general elegance, high finish, and an almost invariable sense of style—not archaic style or always pleasant, but still a prevailing style in public buildings in both large and small towns. There was a definite civic type, sometimes harmonious and dignified and sometimes stereotyped and sometimes extremely stiff and cold. The French handling of public monuments also was generally of the greatest skill, and were a tremendous contrast to the little sculptured timidities they were accustomed to in England. The architect was generally careful to obtain a sufficient and imposing site, and arranged a splendid open space in front and a fine approach. There had been in France for three centuries a happy instinct for wide formalised approaches, which gave every chance to the architect and architecture. The French railway-station was not a beautiful building, but it had always an ample approach, and travellers entering a French town had some definite sense of civic arrangement so different from what they saw when they arrived in an English railway-station, with its hugger-mugger yard. At every turn in France there was evidence of a more highly-developed national taste and a higher sense of the importance of architecture than in England. They must all concede to the author the pre-eminence of France in civic architecture and in the design of large public buildings and all sorts of public monuments; but in domestic, collegiate, and, broadly speaking, in ecclesiastical architecture he thought they in England held their own. He knew many French architects, and they all conceded that England was predominant in the domain of the domestic building, and they frequently expressed to him their admiration of the ingenuity of planning, the quiet harmony of the exteriors, and the comfort of the interiors. In collegiate architecture he thought England had arrived at a happier result than the French building. Modern collegiate buildings in France were frequently on a great scale, and were well thought out, but they lacked the homeliness of the schools of England. In church buildings the French architect seemed to be generally too much obsessed of the monumental effect, and they showed no trace of the inspiration of the interesting buildings England contained. Broadly, he thought the difference in point of view of achievement between French and English architects was less one of training than of racial characteristics, because the national view of architecture and its inspiration was in each case the beginning of training. The Frenchman was a town-dweller and a town-lover, whilst the average Briton in his heart of hearts was a lover of the country and no great lover of the town. To the Briton the town was his workshop, and he was less critical of the aspects of the town. He was, however, beginning to get civic ideals now, and was finding out the need of dignity in civic buildings and of a sense of orderly distribution of the town. The Briton was learning much from his neighbour across the Channel, and there was a marked tendency at this moment as the outcome of education for things French, to copy as exactly as possible, and without any translation, as it were, French architectural fashion, and dot their streets and squares with Franco-Greek elevations. That seemed a pity and absurd. If they must be Greek, let them be Anglo-Greek, and on their own lines, and pay to their brilliant neighbour the better and more intelligent compliment of initiating her ideals and methods rather than making imitative travesties of her achievement.

Sir A. Paget
suggested that one of the greatest lessons to be learned from French architecture, and especially from the author's admirable exposition, was that definiteness of aim was a quality overwhemingly valuable in art. The real strength of the French architect was that he had got a quite definite object at which he arrived, or rather three objects, *i.e.*, symmetry, refinement, and continuity—a continuity which was learned by the admirable method of working in the studio, so that generations were perpetually overlapping. He felt for their purpose nowadays there was a need of fresh aims, for the old aims which satisfied former generations were not enough for them. Professor Osveldt had recently published a book called "Energetically Imperative," in which he suggested that there was only a limited amount of energy in the universe to deal with, and one real functional aim and object of people should be to use the available energy to the best possible purpose with the least possible waste. Applying that to architecture there were many things done at the present time which could not be justified by any logical principle. There were a certain number of things which were going all the time with the definite idea of what they vaguely called efficiency, but was it not possible to translate efficiency into a much more definite ideal than at present and to feel that it was a real crime to do anything which represented either waste of labour or the making of unnecessary labour? He had been to garden cities where he knocked his head against oak beams, and had been in Government offices where it was so dark that they had had to burn artificial light all day. He always felt that this was bad architecture. Another point was whether architects could agree to any definite method by which a real advance could be made in architecture. Instead of reverting to antiquity, ought they not to be thinking for themselves and evolving a real great style representative of the great ideals growing up amongst them? But if the architects got these definite ideals he did not suppose they could put them into practice, because they had got to convince their clients. Hence, if architects could agree as to some of the things which ought to be done they must first educate the public, and that, he thought, might be done through the Press.

Mr. Phené Spiers
remarked that the subject had special interest to him, inasmuch as in March, 1863, exactly fifty years ago, he read a paper on the same subject in the adjoining room. The present meeting had brought many things to his recollection, but as the hour was so late he had better communicate them in writing to the *Journal*. He was in Paris at the time the Opéra House was built, and worked on the drawings. Since that time the bow window had come into use in France, and he had with him the drawing of the first bow window used in that country. It was in 1876, when Duc came to this country and dined with Cockerell, and he (the speaker) sat next to him, and Duc told him he had been asked to design a house, and the client wanted a bow window, and as a result he designed the window. Now the French had adopted the window to their buildings, but they had never understood the real object of it. In this country it was used so as to get as much light as possible into a room, but as it was used by the French they obtained less light through it.

The President
said they had had an admirable address and valuable criticisms. Mr. Statham, however, surprised him by his reference to the necessity of colour decoration being low in tone. When they thought of Rubens on the one hand and Tintoretto on the other that was a sentiment which he personally could not subscribe to. With regard to the gloominess of French educational establishments, they must recollect that the older ones were built for a different purpose—they were old Jesuit colleges, and it was hardly fair to criticise them as modern educational establishments. The author had given them an admirable survey of French architecture in the last 100 years, logically arranged and perfectly clear, and very sound in criticism. He was glad to hear the way in which he handled Viollet-le-duc, and those familiar with French cathedrals would be glad he did not spare him. Some of the author's remarks had a very particular bearing on the problems which were exercising them in this country at present. A good deal of attention was devoted to the atelier. He (the President) did not think they could recklessly apply the system of one country with a totally different tradition to their own country, and they would have noted that Mr. Billerey said the École des Beaux-Arts set out to teach nothing. In point of fact, it was a ring in which the gallant young Frenchman fought it out, the profession holding the bottle and keeping the ropes. Mr. Billerey also told them that in the atelier the student had rather to scramble for his knowledge, and on that showing it was rather difficult to see where French architects had acquired the great technical skill they undoubtedly possessed. He believed himself, in regard to this difficult and thorny question, in this country that although the atelier was very useful, and a school was undoubtedly essential, yet the real solution was a great central school of design



Château de Doux.
M. Pascal, Architect.

to which the schools and ateliers they had might lead up, and he would like to see that school developed out of the schools at the Academy in order that the arts might all work side by side. He did not quite agree with the author's reading of history. Mr. Billerey referred to the English having a sort of natural genius for Gothic and the French having a sort of natural genius for monumental architecture, and he attributed this predominant influence of Neo-Classic architecture to the fact that the French were a Latin people. In the first place he did not think any of them who were familiar with the work done in England at the end of the seventeenth and in the eighteenth centuries at Whitehall, Greenwich Hospital, Hampton Court, St. Paul's Cathedral, and the old country houses of the eighteenth century could admit that they held a second place to any nation in Neo-Classic architecture. Secondly, how did the author account for the fact that the French people were predominant in Gothic architecture? Where did the Latin come in in that magnificent development of art which lasted in France for some five centuries? Proceeding, the President briefly traced the history of France after the Roman occupation, and said it was the Celt who reappeared in Gothic architecture. He thought that Gothic architecture was the expression of the Celt and after the Renaissance of France it took the French, with all their genius, 150 years to get back to the expression of Roman architecture.

The motion having been carried,

Mr. Billerey said he did not wish any more to defend French work than to attack it or other work, but what he said was that French work was an expression of the French people to-day, even if something was wrong in some of the buildings. The churches might not be all they were in England, but religious feeling in France was not so strong. He did not defend what was done in the case of the Pantheon, but there could be no question that in themselves many of the paintings were very beautiful works of art. He could only repeat what he had said as to the atelier. What France would come to in the future he did not know, but for the present it was severely classical.

The following are the candidates who were elected by show of hands at the meeting of the Institute on Monday, March 3:—

Fellows:

G. W. Allsop, Auckland N.Z.
J. A. Gill-Knight
E. Greenop, P.A.S.I.
A. G. R. Mackenzie
G. O. Scorer
R. H. Spalding
A. J. Stratton, F.S.A.
G. E. S. Streatfeild
W. J. Walford
C. F. Ward, A.Inst.C.E., Newport
G. H. Widdows, Derby

Associates:

A. B. Allen-Lodge, F.S.I.
P. M. Andrews
J. W. Barrow
H. J. Blenkinsopp, Selby
F. A. Brewerton, Manchester
L. H. Bucknell
A. S. G. Butler
D. J. Chisholm
L. E. Cole
A. Cooper, Newbury
R. H. Dewhirst
T. O. Foster
E. H. Gibson, Harrogate
H. A. Gold
C. B. Gordon
J. G. Hinton, Winchester
T. F. Ingham
S. D. Meadows
S. W. Milburn, Sunderland
H. E. Moore
C. H. Murray, Eastbourne
W. G. Newton
A. Pease
Rees Phillips
R. M. Pigott
E. A. R. Rahbula
C. B. Reid
T. L. Roberts, Sunningdale
H. S. Scott Birmingham
H. Solomon, Shrewsbury
W. J. Stenner, Bristol
B. M. Sullivan
A. V. Sutherland-Graeme
W. G. Thoms, Nottingham
S. S. Waghorn
C. P. Walgate
H. W. Weedon, Birmingham
J. Weinberg
D. Williams, Salisbury
S. H. Williams, Sheffield.

Special General Meeting (Alteration of By-law).

At a special general meeting summoned by the Council under By-law 65, and held Monday, March 3, the Chairman announced the object for which the meeting had been called, viz., to consider the Council's proposals for amending By-law 27 so as to make provision for the permanent representation of the Royal Institute of the Architects of Ireland on the Council of the Royal Institute of British Architects, and to authorise the Council to take the necessary steps to obtain the sanction of the Privy Council to such amendment; and stated that, suggestions having been made by several of the allied societies that the whole question of the representation of such societies should be further considered, the Council had decided to withdraw the resolution, of which notice had been given, pending the further consideration of the question

REPORT OF THE REGENT-QUADRANT COMMITTEE.

We understand that the Select Committee appointed to consider the question of a suitable design for the Quadrant have reported as follows, which report seems to us to represent a common-sense solution of a very difficult problem, but makes us more than ever convinced of the difficulty of making good an original mistake. The report, which is signed by Lord Plymouth, Sir Henry Tanner, Mr. Reginald Blomfield, A.R.A., and Mr. John Murray, makes the following recommendations:—

1. The façade of the Piccadilly Hotel should be treated as the centre of a symmetrical composition, with façades of a simpler character on either side, terminating at the Circus and before Vigo-street and repeating the motive of the hotel design.

2. In regard to the question of sky-line, the Committee were impressed by the evidence of the majority of the witnesses in favour of lowering it, but, after careful consideration of the question, the Committee find that, owing to the height of the roof of the hotel and the narrowness on face of the pavilions, the difficulty of designing any satisfactory addition to those pavilions such as would stop the roof and enable it to continue at a lower level is, in their opinion, insuperable.

The Committee, therefore, recommend that the roof of the hotel should be continued in the new buildings, but that the design of the upper range of dormers and of the chimneys should be modified in order to reduce the obstruction of light.

3. In the intermediate façades (that is, in the new buildings extending from either end of the hotel up to the pavilions suggested above) the following modifications should be made in Mr. Shaw's design (provided always that the lines of the main cornice and of the string-course above the mezzanine are adhered to):—(*a*) The columnar recessed treatment of the stories between the mezzanine and the entablature of the hotel should be omitted and a simple flat treatment without columns substituted for it; (*b*) the arcades of the ground and mezzanine floors of the hotel should be omitted and rectangular openings formed for the shop windows and mezzanine, the space between the piers should not exceed about 25 ft., the shop fronts should be kept back not less than 12 in. from the faces of the piers, but they may project in the form of bays to a line 3 in. back from the faces of the piers. The piers should be of sufficient width to meet architectural requirements and to ensure harmony in scale with the design of the hotel, and the faces of the piers should be kept free of all obstructions excepting small unglazed tablets of uniform size and position.

4. The bay at the north-west end of the hotel should be altered so that the new intermediate façades begin immediately to the right and left of the existing hotel pavilions.

5. The end pavilions should repeat the motive of the hotel and the general character of the design of the intermediate façades should follow that of the hotel; that is to say, no manner alien to that design should be introduced such as Neo-Greek, Nash's Classic, or modern French Classic.

6. The design so modified and simplified should be adopted for the north side of the Quadrant, with pavilions at the ends, but omitting the hotel design in the centre.

7. The façades of the County Fire Office and the block of buildings facing Piccadilly Circus and Piccadilly should be in harmony with the design of the Quadrant.

8. No erections above the ridges of the roofs that would be visible from Regent-street should be permitted except chimneys.

9. The blocking course and the row of stone dormer windows over the cornice should be continued throughout the Quadrant, and the back wall enclosing at least the two top stories of the new buildings should be kept parallel to the front wall and be treated with due regard to architectural requirements.

THE ARCHITECTS' BENEVOLENT SOCIETY.

The sixty-third annual general meeting of the Architects' Benevolent Society was held at the Royal Institute of British Architects on March 14. Mr. Reginald Blomfield, A.R.A., the President of the Society, occupied the chair, and was supported by Mr. Henry L. Florence, Mr. Guy Dawber, Mr. Lewis Solomon, Mr. Walter L. Spiers, Mr. Rowland Plumbe, Mr. George Hubbard, Mr. Herbert Shepherd, Mr. Saxon Snell, Mr. Reginald H. A. Roumieu, and others.

On the motion of the Chairman the annual report was adopted as follows:—

The Council, in submitting their sixty-third annual Report, regret that, although considerable efforts have been made during the year to increase the amount received in subscriptions, there has been a reduction of £12 5s. 6d. as compared with the amount received last year. This has been due to some extent to a growing tendency on the part of contributors to substitute donations for annual subscriptions. According to the constitution of the Society, legacies and donations (unless otherwise directed by the donors) have to be invested in trust stocks, while subscriptions are to be used for the purpose of granting relief to applicants and for expenses. The Council are grateful for all contributions, whether donations or subscriptions, but they consider that it would be of advantage to the charitable objects of the Society if small amounts were presented as subscriptions. The general income has, however, been maintained partly owing to the larger amount received from investments and partly to the fact that £50 8s. 6d. was recovered as rebate on two years' income tax. The amount received in subscriptions was £694 10s., while the total income, including a balance of £35 4s. 8d. carried over from last year, was £1,263 13s. 11d.

The Council have to thank Mr. John Ely and again to thank Mr. Watson Fothergill, the Honorary Local Secretaries of the Society respectively at Manchester and Nottingham, for using their influence to obtain contributions from the members of the architectural societies of their districts.

During the year the sum of £237 10s. was paid in pensions, while £832 was distributed among eighty applicants, comprising architects, architects' assistants, widows and orphans, thus making the total sum expended in relief £1,069 10s. A pension having become vacant, an architect of seventy-three years of age, who had fallen into reduced circumstances, was granted the amount of £25 per annum. According to the by-laws publicity is not allowed in regard to the applications: but it is believed that if the deserving and painful character of many of them were more generally known the Society would receive greater support from those who are in a position to help than is the case at present.

The Council wish to thank the Royal Institute of British Architects for continuing their annual subscription of £100, and the Society of Architects for increasing their subscription to £10 10s., as well as for a donation of £15. The capital account has been increased by legacies of £200 from the late Mr. T. M. Rickman, and £100 from the late Sir John Taylor, whose death the Council have much regret to record since the issue of their last report. In consequence of these contributions, as well as a donation of £26 5s. from Mr. H. L. Florence and some smaller amounts, £400 Queensland 3 per cent. Inscribed Stock has been purchased at a cost of £327 17s. The total amount of the investments now stands at £17.114 18s. 8d. at cost price.

The Council have received intimation from the executors of the late Mr. William Glover, a former Vice-President of the Society and a Past-President of the Northern Architectural Association, of a considerable bequest, the particulars of which will be announced later, when probate has been declared. Mr. Glover was greatly interested in the objects of the Society, which has often benefited most from those who have had official and intimate knowledge of the scope and character of the philanthropic work with which the Council have to deal.

As the applications received by the Society are thoroughly investigated, the Council would wish to take this opportunity of suggesting the advisability of members and others communicating with the officials before responding to requests for assistance from persons who are unknown to them. Help is often privately afforded in response to a begging letter, a plausible tale of ill-health or adverse circumstances, which proper investigation proves to be groundless. Assistance granted in such circumstances goes to swell the number of begging-letter writers.

The Council received with much regret the announcement of the death of one of their members, Mr. E. B. I'Anson. Mr. E. Guy Dawber was elected provisionally to fill the vacancy on the Council caused by Mr. I'Anson's death.

The following, being the five senior members, retire by rotation from the Council:—Sir A. Brumwell Thomas, Mr. Walter Cave, Mr. F. W. Hunt, Mr. Reginald St. A. Roumieu, and Mr. Lewis Solomon. To fill the vacancies caused by these retirements and the death of Mr. I'Anson the Council have the pleasure to nominate Mr. Arthur Ashbridge, Mr. Sydney F. Bartleet, Mr. E. Guy Dawber, Mr. William Grellier, Mr. C. R. Baker King, and Mr. Andrew T. Taylor.

The Council have again the pleasure to nominate Mr H. L. Florence for election as Vice-President.

The thanks of the Society are due to the Royal Institute of British Architects for office accommodation, and to the staff for much helpful assistance during the year in all matters connected with its work.

On the motion of Mr. Roumieu, seconded by Mr. Herbert Shepherd, the Council for the ensuing year of office was elected as follows:—President, the President of the Royal Institute of British Architects; Vice-President, Mr. H. L. Florence; ordinary members, Mr. T. E. Collcutt, Mr. George Hubbard, Mr. A. Saxon Snell, Mr. W. L. Spiers, Mr. Henry Lovegrove, Mr. E. Arden Minty, Mr. Rowland Plumbe, Mr. William Woodward, Mr. Arthur Ashbridge, Mr. Sidney F. Bartleet, Mr. E. Guy Dawber, Mr. William Grellier, Mr. C. R. Baker King, Mr. Andrew T. Taylor, and the President of the Society of Architects.

On the motion of Mr. William Woodward, votes of thanks were passed to Mr. W. Hilton Nash (Hon. Treasurer) and Mr. Percivall Currey (Hon. Secretary), who were re-elected to their respective offices.

Votes of thanks to the Chairman and to Mr. Dircks (the Assistant Secretary) concluded the proceedings.

ARCHITECTURAL SOCIETIES.

Sheffield Society of Architects and Surveyors.

"The Churches of Caen and Neighbourhood" was the subject of an interesting lecture delivered by Mr. J. R. Wigfull (Hon. Secretary) to the members of the Sheffield Society of Architects and Surveyors, at the University, on the 13th inst. Mr. Wigfull described the architectural features of the churches and other notable buildings in the neighbourhood of Caen, his remarks being illustrated by a series of lantern slides from photographs which he took while spending a holiday in Normandy. Mr. J. B. Mitchell-Withers, the President of the Society, presided, and at the close of the lecture a hearty vote of thanks was passed to Mr. Wigfull.

Gloucestershire Architectural Association.

A meeting of this Association was held at the Northgate-mansions, Gloucester, on February 27. The President, Mr. T. Overbury, occupied the chair, and a number of members and friends attended to hear an exceedingly interesting lecture, entitled "Small Gardens and How to Make Them," by Mr. T. H. Mawson, Hon. A.R.I.B.A. Mr. Mawson illustrated his lecture with a number of lantern slides, and gave many useful hints on garden-making, and at the conclusion was accorded a hearty vote of thanks.

Edinburgh Architectural Association.

At a meeting of the Edinburgh Architectural Association on the 12th inst. the Rev. Professor James Cooper, Glasgow University, delivered a lecture on "Holland: Some Notices of Its Greater Churches," in the Royal Scottish Society of Arts Hall. The President, Mr. A. Lorne Campbell, occupied the chair and introduced the lecturer, who, in the course of his address, said that the writers on architecture had very little to say in praise of the churches of Holland, and they were seldom visited by tourists; but they were not all wanting in interest or in beauty. Visitors to Holland made a mistake when they did not include some at least of them in their programme.

Glasgow Institute of Architects.

The annual general meeting of the Glasgow Institute of Architects was held on the 5th inst. in the Institution of Engineers and Shipbuilders, Elmbank-crescent. Mr. A. N. Paterson presided. The annual Report by the Council stated that the membership now stood as follows:—115 Fellows, 84 Associates, 32 lay and 21 student members, making a total of 252 compared with 244 at the same period last year. The Report dealt in detail with the work of the Institute during the year, and stated that the Council had actively continued its policy of protest against the placing of architectural works of importance by public bodies in the hands of their officials as at once detrimental to the public interest and unfair to independent architects. Following on the memorial addressed to the Glasgow Corporation in this connection with respect to the proposed extension of the Municipal Buildings, a deputation from the Institute was received by the Town Council on the subject, with the satisfactory result that the Committee's recommendation was departed from and the work thrown open to competition. A like intention by his Majesty's Government with regard to the important buildings to be erected by it in Edinburgh was dealt with by a memorial, first initiated by the Council, but afterwards with some adjustment adopted by all the architectural societies of Scotland, and addressed to the members of the Special Committee, the Secretary for Scotland, and all members representing Scottish constituencies. A satisfactory result had been attained in this case also, due no doubt to some extent to the action thus taken.

The Chairman, in moving the adoption of the Report, referred to the question of official architecture and competitions, and said that, while the Council had been doing good work in that respect, perhaps it was desirable to emphasise the fact that the Institute in the action it had taken was not in any way in opposition to the interests of those who promoted competition, to public bodies and others who were entering upon building enterprises. It was a little difficult to let such understand that the members of the Institute were not unduly and unnecessarily interfering, but he knew that in such a meeting as that they would agree that in everything they did in that respect they were influenced by the best interests of the building public, and it was only because they knew that those interests were not being served satisfactorily by many competitions set afoot and by the arrangements made by public bodies for placing important works at times with their own staff that they were actively protesting against such policies being followed. They quite recognised the essential nature of an architectural staff for a great Corporation. What they objected to was that that staff should obtain undue prominence, that it should aggrandise itself beyond the requirements of routine work, and, when buildings of importance came to be carried out, that it should arrogate to itself the doing of the work. They were satisfied, and with good cause, that in that way the best results were not to be obtained. The Report was approved.

The following were elected members of Council:—Messrs. Alex. N. Paterson, John B. Wilson, W. G. Rowan, Chas. R. Mackintosh, James Lochhead, James M. Monro, Geo. A. Paterson, Alexander M'Gibbon, Ninian Macwhannell, James Lindsay, James H. Craigie, W. B. Whitie, Alan G. MacNaughtan, Alex. Wright, J. A. Wilson, James J. Tough, T. G. Abercrombie, David Salmon, and R. D. Sandilands.

Glasgow Technical College Architectural Craftsmen's Society.

At a meeting of this society, Mr. A. H. Purdie presiding, Mr. J. Muir lectured on "Sanitation." The lecturer outlined the development of the home from the rude cave dwellings down through the centuries to the latest product of the modern sanitarian. Aspect and environment were fully dealt with and the absolute necessity of a pure water supply. The lecturer expressed regret at the disconcerting lack of uniformity in the laws governing sanitation in the various counties and towns. Various methods of fitting and testing internal pipes and sanitary fittings were described. A discussion followed.

Architectural Association of Ireland.

The last ordinary meeting of the present session of the Architectural Association of Ireland was held on the 11th inst., in the Hall, 15, South Frederick-lane, Dublin, when the President, Mr. Geo. L. O'Connor, F.R.I.A.I., occupied the chair. This meeting was especially set apart for a ladies' night, and there was a large attendance of members and visitors.

Seven nominations for candidature were read, and the Committee submitted the house list of officers for the forthcoming session, Professor W. A. Scott, A.R.I.B.A., being nominated for the office of President.

Professor L. E. Steele then delivered a lecture on "The Chateaux of the Loire," which was illustrated by a series of lantern views.

A vote of thanks to Professor Steele was proposed by Professor Scott, seconded by Mr. W. M. Paton, and supported by Mr. A. E. Murray, R.H.A., President of the Royal Institute of the Architects of Ireland, and Mr. Briscoe.

GENERAL NEWS.

Professional Announcement.

Mr. Francis Hooper, F.R.I.B.A., has removed to more convenient offices at Norfolk House, Norfolk-street, Strand, W.C. His telephone number is Central 1151.

Appointment.

The Trustees of the London Parochial Charities have appointed as their surveyor Mr. W. Campbell Jones, F.R.I.B.A., of Dowgate-hill, E.C.

Sir William S. Gilbert Memorial.

The Memorial Committee have appointed Sir George Frampton, R.A., to be the sculptor of the memorial to the late Sir William Schwenck Gilbert. Mr. Rowland-Brown, of 3, Pump-court, Temple, is Honorary Treasurer of the Memorial Fund.

The Board of Architectural Education, R.I.B.A.

The Board of Architectural Education of the Royal Institute of British Architects announce that the designs submitted by the following students who are qualifying for the Final Examination have been approved:—

SUBJECT VII.

Design for a Monumental Staircase and Vestibule to a Large Museum.

G. Bennett	G. M. Mackenzie
H. C. Bradshaw	A. L. Mortimer
E. R. Cole	E. Musmann
G. Davidson	B. Newboult
R. S. Dixon	E. B. Norris
R. Duckett	A. H. Owen
W. E. Foale	A. R. Shibley
S. A. Harper	S. Stevenson-Jones
L. S. Henshall	A. J. K. Todd
F. Jenkins	D. P. Trench
A. F. Kaltenbach	R. A. Walter
F. O. Lawrence	A. Wilson
H. C. Mason	W. C. Young

Design for a Village Inn.

P. D. Bennett	J. Macgregor
J. W. Bull	G. M. Mackenzie
J. A. Clarke	D. J. Moss
H. T. Cooksey	Mary Shewen
J. C. Farrer	A. J. Sparrow
W. S. Foster	J. O. Thompson
A. L. Horsburgh	P. T. Wilsdon
C. H. James	R. S. Wilshire
H. Lidbetter	A. J. Wood
R. M. Love	C. H. Wright

SUBJECT VI.

A Colonnaded Screen.

C. J. K. Clark	A. E. Lowes
George Crossley	W. Voelkel
W. Gougill	

Ottawa Government Buildings.

Urgent necessity having arisen for new departmental accommodation at Ottawa, a scheme has been prepared for a new group of buildings on Parliament-hill. Mr. Edward White, a well-known English landscape gardener, has been consulted, and has, we are told, prepared "plans and sketches which promise an architectural scheme of great beauty." English and Canadian architects are to be invited to submit designs based on this general conception. The new buildings will house the Supreme Court, the Department of Justice, and the numerous departmental buildings now scattered over the city.

Mr. E. J. Kibblewhite.

Mr. E. J. Kibblewhite, the Managing Director of the Strand Newspaper Company, has just completed fifty years' service on the staff of the *Building News* and *English Mechanic and World of Science*, of which journals he is editor. Until two years ago he also acted as editor of the *Weekly Times and Echo*. We hope that he may occupy a position he has filled with much success for many years longer.

Shadwell Riverside Market Site.

All intervening interests having been determined, the old fish-market area, of about 8 acres, will be conveyed to the King Edward VII. Memorial Committee upon payment by them of £70,000 to the London Corporation. A Sub-Committee is appointed to consider proposals and plans for laying-out the land as an open space and playground. It is understood that the open river-front will be preserved and that a surrounding belt of trees, together with a liberal planting of thorn, lilac, catalpa, and laburnum trees, will be embodied in the scheme. The market site lies close to the Shadwell basin of the London Docks and Shadwell Dock-stairs.

BOOKS.

Symbolism of Animals and Birds, Represented in English Church Architecture. By A. H. COLLINS, M.A. (Sir Isaac Pitman & Sons. Price 5s.)

THIS is a short book on an important and difficult subject. If regarded as a well-illustrated handbook for the use of those who lack either the time or the money to study more scientific works, this book may be considered a success and likely to be useful. There is no evidence of original research. The fascinating subject of the mediæval bestiaries, or natural history books, which had their origin in Alexandria, probably in the fifth century, was dealt with after a clear and intelligent fashion by the late Mr. Romilly Allen in his "Early Christian Symbolism," issued in 1887; it has since been followed up by Mr. E. P. Evans' work on "Animal Symbolism in Ecclesiastical Architecture," and admirably illustrated by Mr. Keyser's comprehensive work on "Norman Tympana and Lintels." Without the (acknowledged) aid of these three works this small book could not have been written.

The numerous versions, in about a dozen different European languages, of the original bestiary, known as the "Physiologus," or Naturalist, drawn from Egyptian sources, real or imaginary, and saturated with the Alexandrine motive of the mystical interpretation of the Scriptures, had the result of introducing to congregations of the West the sculptural representation of animals of the East for their moral instruction. The quaint legends as to the habits of certain animals, and more especially of such extravagant monsters as the mantichora, the terrebolen, and the cockatrice, together with the symbolic instruction to be gleaned therefrom, are for the most part set forth in these pages after a clever though provokingly brief fashion. The story of the unicorn and its mystical teaching was well worthy of better treatment; the remarkable treatise of the late Father Hirst on the unicorn, which appeared some thirty years ago, in the *Archæological Journal*, seems to have escaped Mr. Collins' notice.

The 170 photographs which illustrate this book are almost entirely drawn from such well-known subjects as the sculptures of the churches of Barfreston, Kilpeck, and Alne, and the fonts of Lostwithiel, Castle Frome, and Darenth. Not a few of them are singularly cloudy and poor in their results, for the most part failing to produce any nicety of detail, or even any intelligent exposition of the particular subject. We are surprised, for instance, that any lover of a camera—for the photographs are apparently all by the author—can have ventured to print the blurred representations of such interesting subjects as the font of East Meon or the pre-Conquest lintel at St. Bees.

The Art and Craft of Garden-Making. By THOMAS H. MAWSON, Hon. A.R.I.B.A. (London: B. T. Batsford. Price £2 10s. net.)

THE pursuit of the reviewer resembles a voyage of discovery. He is ever seeking out the fresh tracts in literature and estimating their productiveness. In the present instance, however, the public has already assured itself upon the genuineness of the venture and has demanded a fourth edition. This should be very gratifying to the author, a gratification to which, as we think, he is fully entitled. And we are gratified also, since the reception of such a book is a recognition of the fact that a wider view of domestic architecture is now taken than has hitherto prevailed. The private enterprise of house-building has been too much regarded as a strictly business undertaking from the family solicitor's point of view, which is inclined to look askance upon anything less substantial than actual bricks and mortar. But a well-designed garden considered as an attractive feature may prove a most profitable investment, while judged merely as a means of enjoyment, it may fairly compete with recreations that are quite as expensive, and perhaps not so desirable. Nature unaided may certainly do much, but it has always been the rôle of art to assert herself as Nature's collaborator. It is no more than natural indeed, that where man dwells, the marks of his occupation should be evident. The "homefield" is often the most attractive field on a farm for these reasons.

A good house demands a suitable setting. On the other hand, it must be conceded that an ugly house is rendered more so by attractive surroundings, and we notice examples of this discordance in the present volume. The expert gardener is helpless without the expert architect. Under adverse conditions the landscape gardening of fifty years ago is far more in keeping. The strange conformities of the ground then indulged in, offered relief to the formal ugliness of architectural line. But times have changed, and there is now no reason why both house and garden should be other than attractive, each in its own way, while at the same time they are each the complement of the other.

The numerous and fine illustrations in this new edition of the book have been supplemented by seven full-page plates in colour, which should make strong appeal to the lover of gardens, while from the author's long experience he is able to demonstrate the results of most of the principles described and the methods advocated by photographic views of actual examples. This adds to the practical usefulness of the book, which deals not only with the details of garden formation, but with garden architecture in summer-houses, pergolas, and the decorative treatment of water, while to statuary, treillage, and garden furniture not the least interesting chapter is devoted.

Reinforced Concrete. Edited by BERNARD E. JONES. (London: Messrs. Cassell & Co.)

WE have received from Messrs. Cassell & Co. a book on reinforced concrete, edited by Mr. Bernard E. Jones. It is made up of some fourteen chapters, written by specialists, and covering practically the whole field of the subject. We may say at once that we consider the editor's purpose in providing a practical, simply-worded guide to construction in reinforced concrete fully achieved. An outline history is followed by chapters on the various materials employed in the construction. Some exceedingly clearly-written pages on stresses should enable every student to grasp this preliminary subject, the complete understanding of which is, however, a *sine quâ non* to the calculations. The latter are dealt with concisely, and take us far enough to be able to work out simple problems, which is all that is required in a book of this type. The erection of buildings and the necessary forms and centering have received due consideration. The writer on the durability of the material is very sanguine, but appears to substantiate his claims. Some interesting suggestions are set forth on the method of obtaining estimates. We entirely agree with the author that the client should pay the extra fee of an independent engineer, as an architect cannot be expected to work out complicated engineering problems, whilst tenders obtained from firms on their own designs are bound to include some such fee. Not the least important chapters from the architect's point of view deal with actual examples and surface treatment. These, as all the other chapters, are fully and well illustrated. We regretted not to find any example of honest reinforced concrete architectural design carried out in Great Britain, excepting in the case of bridges, though there are some decidedly interesting ones from abroad. It is not possible to give here more details of this very opportune book, but we think we serve our readers best by advising them to obtain a copy for their own shelves.

Cement Specifications. By JEROME COCKRAN. (London: Messrs. Constable & Co., Ltd.)

MESSRS. CONSTABLE & CO., LTD., publish a treatise on cement specifications by Mr. Jerome Cochran, an American engineer. The author points out that it is not usual with American engineers to detail their cement specifications very fully, whilst European engineers—especially in France—are more particular. From this we gather that the book will be of more use on the other side of the Atlantic than in this country, where authoritative bodies have standardised the specification. However, there can be no doubt that this treatise contains plenty of useful information on the material and the necessary tests, as well as the specifications thereof. We note that apparently the methods of gauging the quantity of materials are different in America to ours, as we employ boxes, whereas the original bags or barrels are used there. The different brands enumerated would, of course, not apply in this country. Part II. gives the necessary specification clauses where the cement is furnished by the employer to the contractor, which is a most unusual procedure with us. A useful biography of specifications for cement both of America and other countries is appended, and the book is exceedingly clearly and carefully indexed.

The Antiquary. Vol. XLVIII. (London: Elliot Stock.)

THIS volume consists of the monthly issues of our esteemed contemporary from January to December, 1912. It contains, as usual, many valuable contributions from well-known writers, and much useful information and news in the form of notes, book reviews, etc. Included in the contents of the present volume we notice articles by Mr. J. Tavenor-Perry ("Hartlepool and the Church of St. Hilda," and "The Sanctuary and Basilica of St. Martin, at Tours," accompanied in each case by drawings by the author); Mr. S. O. Addy ("The Old Germanic House"); Mr. J. F. Curwen, F.S.A. ("A Comparative Review of the Border Pele Towers of the Western March"); the Rev. J. B. McGovern ("Bathearston Churches and Parish"); Mr. J. H. MacMichael ("The London Signs and Their Associations"); Mr. G. Bailey ("Some Curious Carvings Found in Old Churches"); and Dr. A. C. Fryer, F.S.A. ("Sculptured Representation of Baptism on English Fonts").

BOOKS RECEIVED.

HEATING AND VENTILATION. By A. M. Greene, jun. (London: Chapman & Hall. 10s. 6d. net.)

LEADING CASES IN WORKMEN'S COMPENSATION. By G. N. W. Thomas. (London: Butterworth & Co.)

BUILDING CONSTRUCTION. (Vol. II. of the Architects' Library.) Edited by Professor F. M. Simpson. (London: Longmans & Co. 10s. 6d. net.)

HEAT. By J. A. Randall. (London: Chapman & Hall. 6s. 6d. net.)

STEAM ENGINEERING. By W. R. King. (London: Chapman & Hall. 17s. net.)

CORRESPONDENCE.

Artistic Cowardice.

SIR,—In your excellent leading article on March 14 on "The Legacy of Greek Art to the Modern World"—which may be summed up as "a refined sense of fitness"—you point out that one modern danger is that fear of decoration which is, as you say, "no more than a reaction, a cowardice." There is one form of this artistic cowardice which is especially notable in the modern architect—the fear of colour White is his only suggestion for the interior of his building. He forgets that no great period of architecture disregarded the aid of colour; and it may be confidently said that nothing is so contrary to the teaching of Nature in the habitable world as surroundings of unbroken white. The dread of colour as an aid to architecture arises, I think, partly from the fact that it is not recognised in studying architecture, and partly because where any study of colour is made it is made from the point of view either of archæology or of theories of harmony; never from that of its value as a means of expressing form.

In the diffused and partial light of interiors moulded forms lose much of their expressive value and often become vague; it should be the office of colour not only to relieve the fatigue to the eye of a monotony of white, but to afford that prompt recognition of structural form which is so essential to a true appreciation of architecture.

J. D. CRACE.

Leading Contents.

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ILLUSTRATIONS.

Baroque Architecture.

OUR illustrations of La Plaza Mayor, Salamanca, and of the Cathedral Murcia, are in connection with the tenth article on Baroque Architecture, which begins on p. 349.

Burford Church, Oxon.

THIS church, which was commenced in Norman times, displays examples of all periods of architecture. The Perpendicular is, however, predominant, of which period the porch with its fan vaults is an excellent example. The measured drawing of this porch, reproduced herewith, was included among the set which gained for Mr. William Paterson the R.I.B.A. Pugin Studentship this year.

The Orleans Railway Terminus, Paris.

THE illustrations of this railway-station are in connection with Mr. Billerey's paper on "Modern French Architecture," read before the Royal Institute of British Architects on Monday (see p. 342). The whole elevation was shown in the *Builder* January 2, 1904.

MEETINGS.

FRIDAY, MARCH 21.

Aberdeen Architectural Association.—Mr. Percy Bate on "Old English Table Glass." 8 p.m.

University of London (British Museum).—Mr. Banister Fletcher on "Byzantine Architecture: The Later Churches." 4.30 p.m.

TUESDAY, MARCH 25.

The University of London (British Museum).—Mr. Kaines Smith on "Greek Art and National Life: Wasted Skill; the Asiatic Schools" 4.30 p.m.

WEDNESDAY, MARCH 26.

The Royal Sanitary Institute.—Mr. F. Osborne Smith on "House Drainage." 7 p.m.

Edinburgh Architectural Association.—Mr. J. G. Gillespie on "The Student and Modern Architecture." 8 p.m.

THURSDAY, MARCH 27.

Carpenters' Hall, London-wall.—Mr. J. B. Thorp on "A Sketch of Old London up to the Great Fire." 8 p.m.

The Society of Architects.—Mr. E. W. Harvey Piper on "Winchester Cathedral." 8 p.m.

The Concrete Institute.—Professor S. H. Dixon on "Beams and Props for Mines." 7.30 p.m.

Leeds and Yorkshire Architectural Society.—Students' evening. 6.30 p.m.

FRIDAY, MARCH 28.

The Royal Sanitary Institute.—Mr. Henry C. Adams on "Sewerage." 7 p.m.

The Royal Technical College, Glasgow, Architectural Craftsmen's Society.—Business meeting.

COMPETITION NEWS.

It must be understood that the following paragraphs are printed as news, and not as advertisements; and that while every endeavour is made to ensure accuracy, we cannot be responsible for errors that may occur.

The list of current Competitions is printed on page 363.

Bridport Hospital.

Accommodation required:—Male ward, six beds and private room for one bed; female ward, six beds and private room for one bed; bath-room, water-closet, and sink-room for each ward; operating-room, sterilising-room, mortuary, Board-room, large out-patients' consulting-room, out-patients' waiting-room, dispensary, matron's sitting-room and bedroom, nurses' sitting-room and two bedrooms, servants' bedroom for two beds, etc.; bath-room for staff, and water-closet; kitchen and usual kitchen offices, usual store-rooms. A verandah on the south front would be a desirable feature. Plans submitted to be on paper of Imperial size and must be sent to the Secretary on or before May 1, 1913. Competitors to indicate on their plans suggested arrangements for heating and ventilation, their estimate of the cost of the building. The site is at present undeveloped building land with a road and footways on the eastern side, but no plan of this is given. No remuneration will be given for plans submitted, but the architect of the plans selected will be employed to carry out the work at the usual 5 per cent. commission. No mention of an assessor is made.

Barnet Municipal Offices.

Cost of building, £4,000; unsatisfactory conditions; no assessor promised. The Royal Institute of British Architects have asked its members not to compete, and, failing the issue of amended conditions, the competition is likely to be barred. It is said that some 400 applications have been made for conditions.

Chard and District Y.M.C.A.

No assessor, and unsatisfactory conditions; no security as to the employment of the architect placed first; cost, £900. Requirements—Lecture hall, 220 sq. ft.; reading-room, 300 sq. ft.; smoking-room, 220 sq. ft.; parlour, 160 sq. ft.; games-room, 300 sq. ft.; bath-room and offices. Caretaker's apartments, two living-rooms, two bedrooms, and offices, store-rooms for coals. No plan of site issued.

Winnipeg City Hall.

In our issue of March 7 it was announced that Messrs. Clemsha & Portnall, of Regina, Sask., had been awarded the first premium in the competition for the new City Hall, Winnipeg. The following supplementary awards by the assessor, Mr. Leonard Stokes, may be given:—Second premium, Messrs. Woodman & Carey, Free Press Building, Winnipeg, Man.; third premium, (1) Messrs. John D. Atchison & Co., Winnipeg; (2) Mr. Hugh G. Jones, 127, Stanley-street, Montreal, Quebec; (3) Messrs. David R. Brown & Hugh Vallance, Canada Life Building, Montreal, and McArthur Building, Winnipeg.

Royal West of England Academy, Bristol.

The Council of the Bristol Academy of Fine Arts, since named the Royal West of England Academy, recently invited sketch designs for painted decorative figure compositions to fill four segmental lunettes in the dome of the building. The adjudicators were Professor Pite, Professor Lethaby, and Professor Moira, of the Royal College of Art, South Kensington, who have given their decision in favour of the design by Mr. Walter Crane, R.W.S., the eminent painter and illustrator.

Harrogate School.

The assessor appointed is Mr. Henry T. Hare.

THE NORMAN SHAW MEMORIAL.

WE give below the circular issued by the Committee who, as we stated in our last week's issue, are appealing for funds to provide a fitting memorial to Norman Shaw. We hope that architects, who are so greatly indebted to Norman Shaw for the impulse he gave to our national architecture at a time when a great example was most needed, will show by their action the appreciation we all feel for the work of a great life and the memory of one we all revere.

Committee.

J. Belcher, Esq., R.A.
*Reginald T. Blomfield, Esq., A.R.A., P.R.I.B.A.
J. R Clayton, Esq.
Sir Luke Fildes, R.A.
Sir Ernest George, A.R.A.
Sir Edward Henry, K.C.B., Chief Commissioner of Police.
J. P. Heseltine, Esq.
H. Douglas Horsfall, Esq.
Gerald C. Horsley, Esq., F.R.I.B.A.
*Sir T. G. Jackson, Bart., R.A.
Arthur Keen, Esq., F.R.I.B.A
Professor W. R. Lethaby.
Sir A. Lazenby Liberty.
M. E. Macartney, Esq.
Sir Richard B. Martin, Bart.
Ernest Newton, Esq., A.R.A.
*The Earl of Plymouth.
*Sir Edward Poynter, Bart., P.R.A.
Professor E. S. Prior.
Sir W. B. Richmond, K.C.B.
Briton Riviere, Esq., R.A.
R. Phené Spiers, Esq., F.S.A.
Edwin Tate, Esq.
P. C. Thicknesse, Esq.
H. Thornycroft, Esq., R.A.
W. Vivian, Esq.
*Sir Aston Webb, C.V.O., C.B., R.A.
*Fred A. White, Esq. (Hon. Secretary and Treasurer)

Those marked * are members of the Executive Sub-Committee.

The reputation of Mr. Norman Shaw is too world-wide for it to be necessary to do more than recall the fact that England abounds in works of his whose place is second to none in the architectural achievement of the nineteenth century.

But it is not alone as architect and artist that his memory will live in the recollection of those who knew him and be bequeathed to generations to come. The fine sensibility which is discernible in Mr. Shaw's works was the product of a personality of unusual refinement and dignity, while his relations with all with whom he came into contact were marked by a courtesy and consideration that were as impressive as were his decision of character and his ripe judgment. Moreover, his great influence upon the art of his day is recognised not only by immediate colleagues and contemporaries, professional and lay, but also by that younger generation of architects who will be responsible for the works of the present century.

Those of Mr. Shaw's friends who compose the Committee named above desire to lose no time in offering to a larger circle the opportunity of joining with them in erecting a memorial to him. It is proposed that this should take the form of a monument with a portrait bust and a suitable inscription, to be placed in front of his great work in New Scotland Yard, facing the Thames Embankment.

It is hoped that this will be designed by Professor W. R. Lethaby, one of his former pupils, and that the sculpture will be executed by Mr. Hamo Thornycroft, R.A. It is thought that the approximate cost will be from £500 to £600.

Contributions may be addressed to the London County and Westminster Bank, Lombard-street, "Ac. R. Norman Shaw, R.A., Memorial Fund," or to the Hon. Secretary and Treasurer, Mr. Fred. A. White, at 8, Lloyd's-avenue, E.C.

A preliminary list of subscriptions is appended:—

	£	s.	d.
Reginald Blomfield, Esq., A.R.A.	5	5	0
Sir Ernest George, A.R.A.	7	7	0
J. P. Heseltine, Esq.	25	0	0
Gerald C. Horsley, Esq., F.R.I.B.A.	5	5	0
Sir T. G. Jackson, Bart., R.A.	5	0	0
Henry F. Makins, Esq.	25	0	0
The Earl of Plymouth	25	0	0
R. Phené Spiers, Esq.	3	3	0
Edwin Tate, Esq.	50	0	0
W. Vivian, Esq.	25	0	0
Sir Aston Webb, R.A.	10	10	0
Fred. A. White, Esq.	25	0	0

FIFTY YEARS AGO.

From the *Builder* of March 21, 1863.

Harrison of Chester, Architect.

WHEN Lord Elgin was appointed ambassador to the Porte, in 1799, Harrison urged him to avail himself of the opportunity of obtaining drawings, measurements, and, if possible, casts of the remains of statuary and other works of art which existed at Athens and other places in Greece. The use which Lord Elgin made of Harrison's suggestions will be best understood from the following letter, addressed to him from Constantinople, by Lord Elgin:—

Constantinople, November 22, 1802.

MY DEAR SIR,—Although you may scarcely recollect the advice and opinion you gave me at Broom Hall, in 1799, on the means to be employed for deriving what benefit I might have the opportunity of securing for the arts, from the ruins of Greece, yet you will now learn with pleasure that I have not only used every exertion to act up to that advice, but have the satisfaction of assuring you that my success has exceeded every expectation which could possibly have been formed. . . .

This undertaking has cost me an immense sum of money. It has given me endless trouble, and a degree of anxiety beyond what can be conceived by people not acquainted with the almost impossibility of advancing in such a place as this country and with these inhabitants. Still, I feel a peculiar delight in acknowledging that I retain the greatest obligation to you for having enabled me to do what has been done. For, I repeat it you and you alone gave me the idea and a notion of its importance.

**** Political changes may bring with them comparatively soon the restoration of Sta Sophia to its original uses as a Christian church and complete the cycle of changes brought about by the gradual elimination of Ottoman dominion in Europe.—ED.

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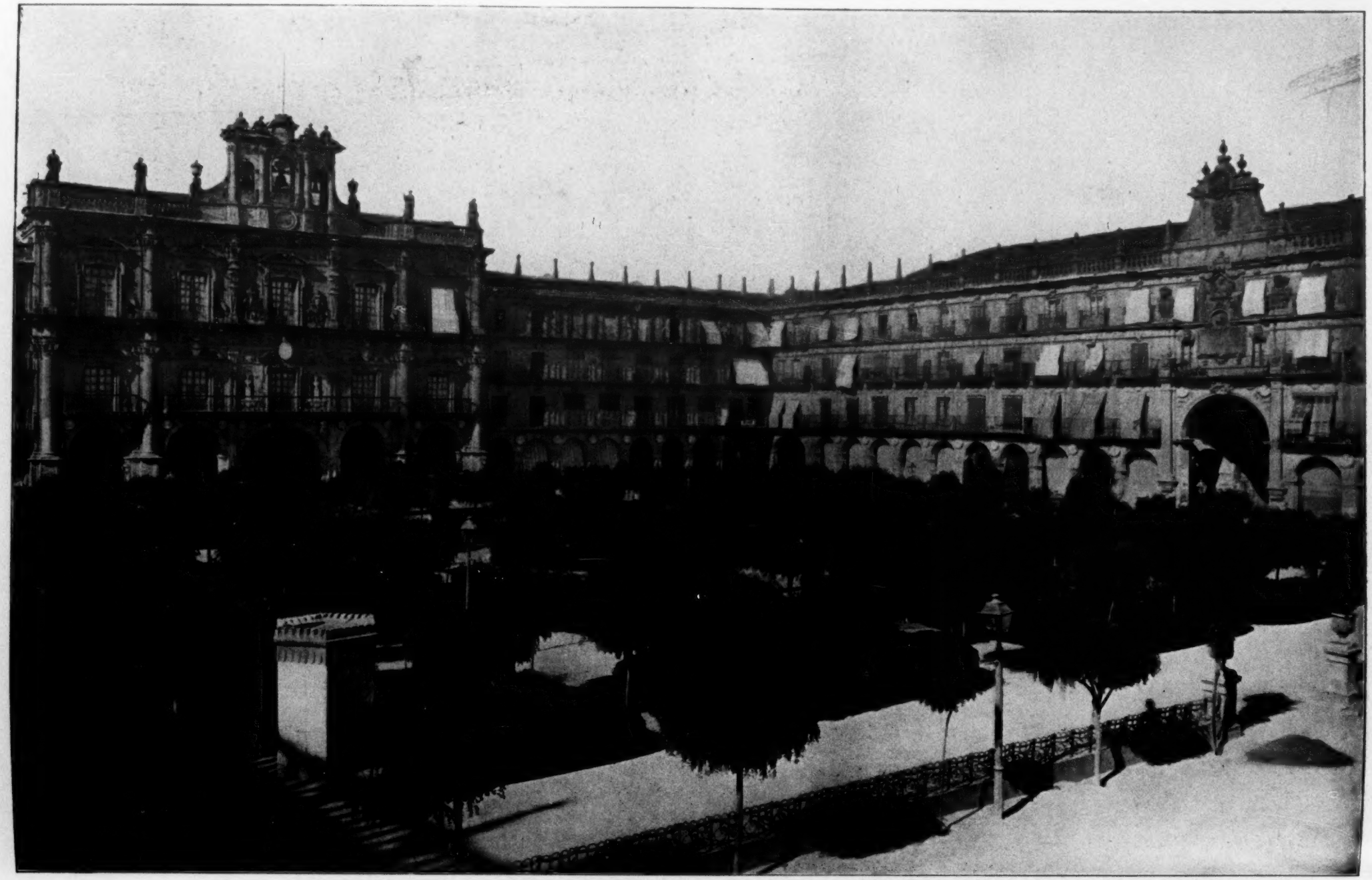

LA PLAZA MAYOR, SALAMANCA.

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FAÇADE OF THE CATHEDRAL, MURCIA.

"BAROQUE ARCHITECTURE," X.

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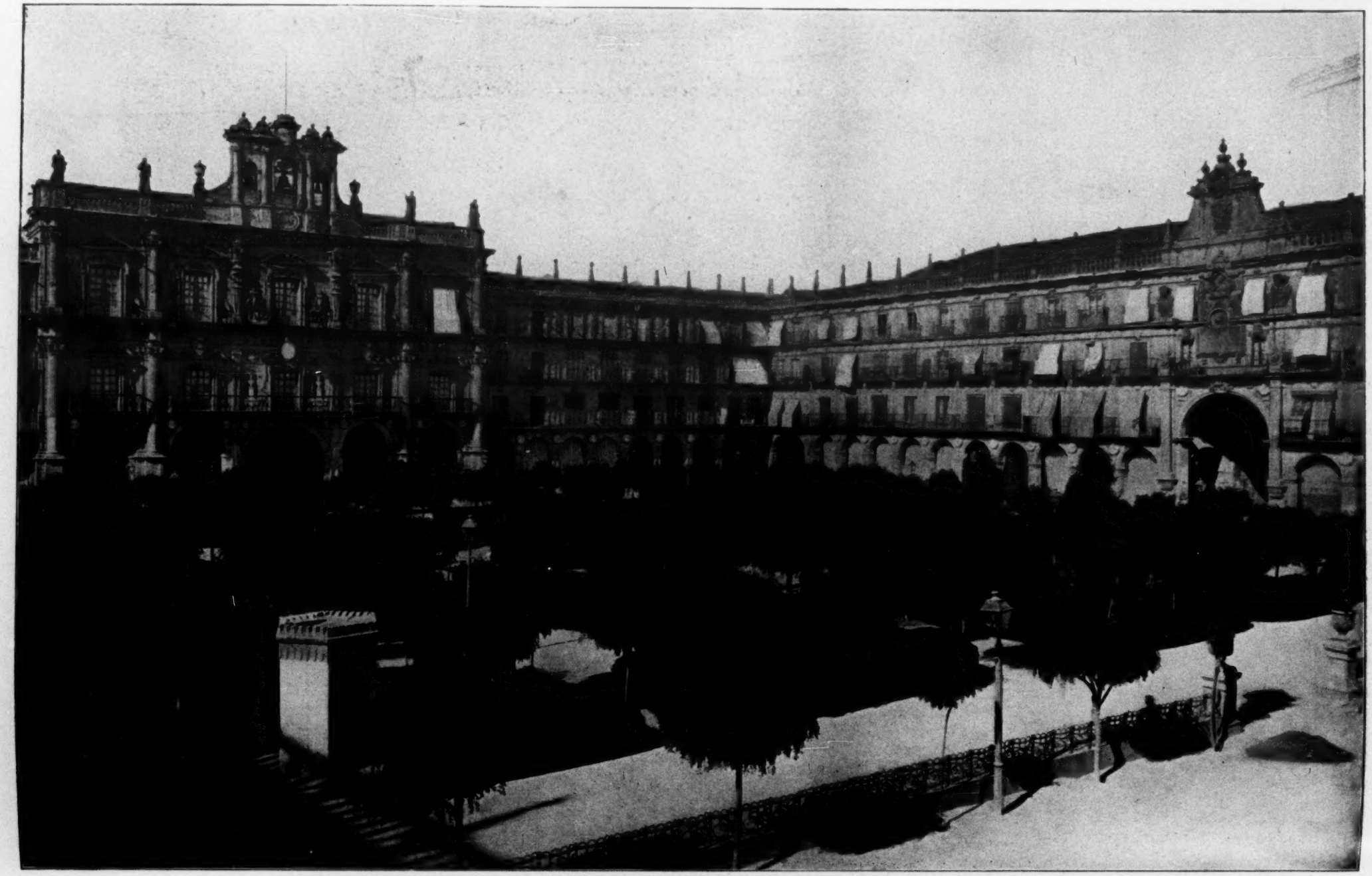

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FLUE FROM CHAMBER
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ELEVATION OF TOP STRING.
THE BUILDER, MARCH 31, 1916.

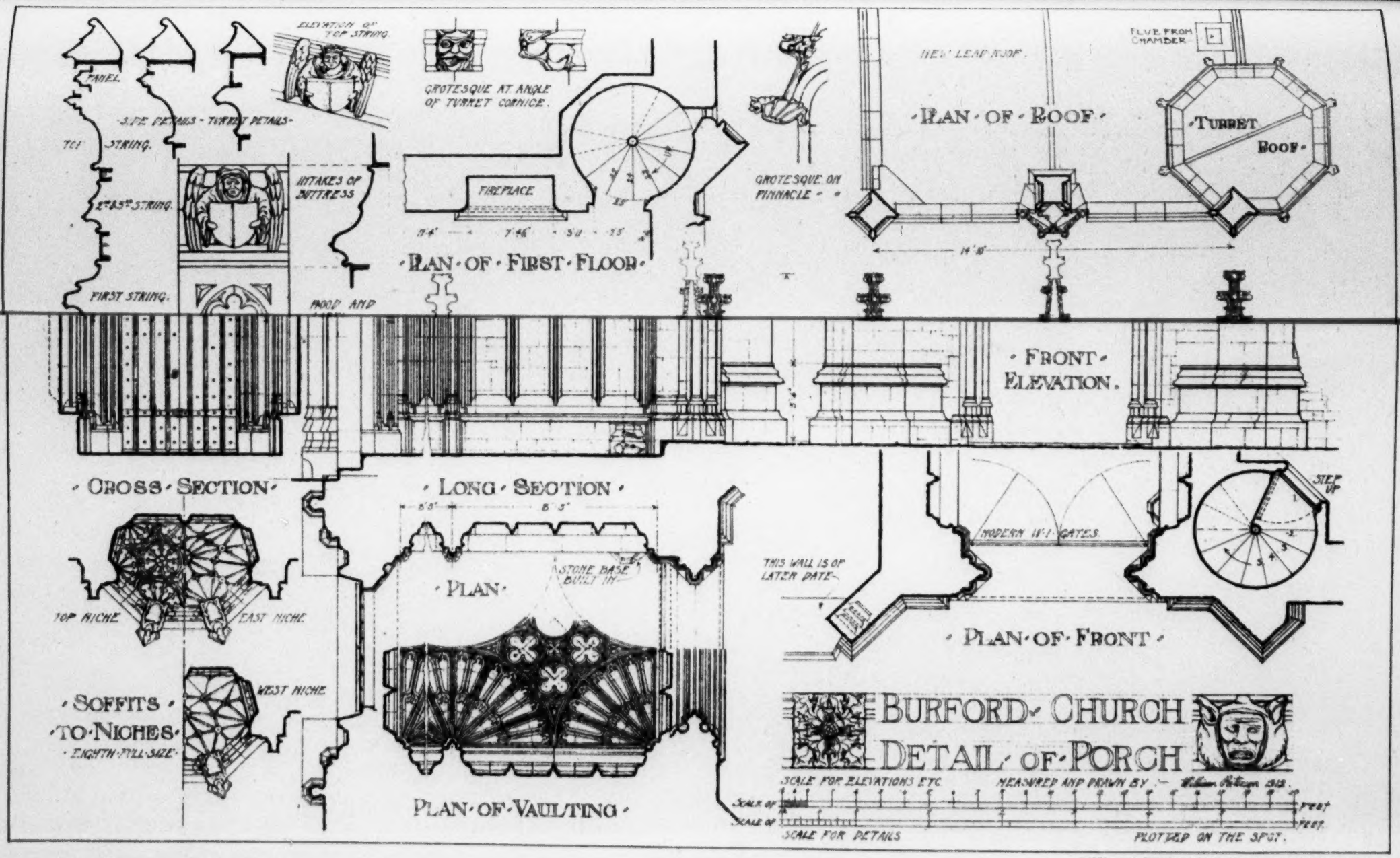

PHOTO-LITHO. SPRAGUE & Co LTD 69 & 70, DEAN STREET, SOHO, W.

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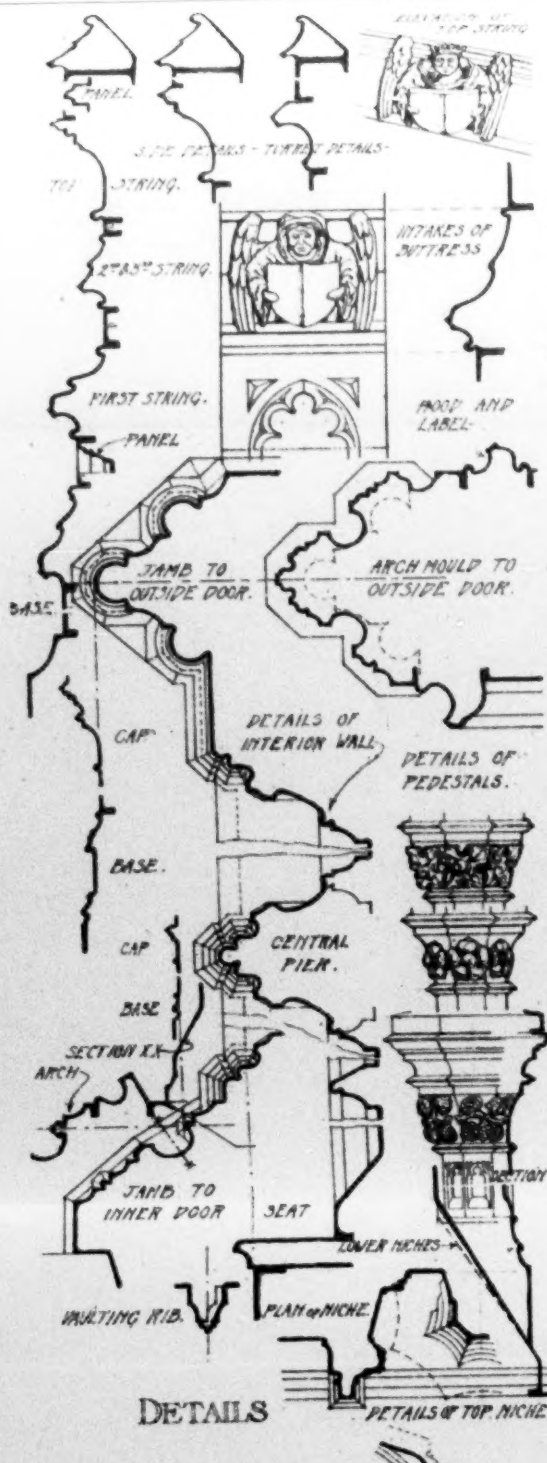
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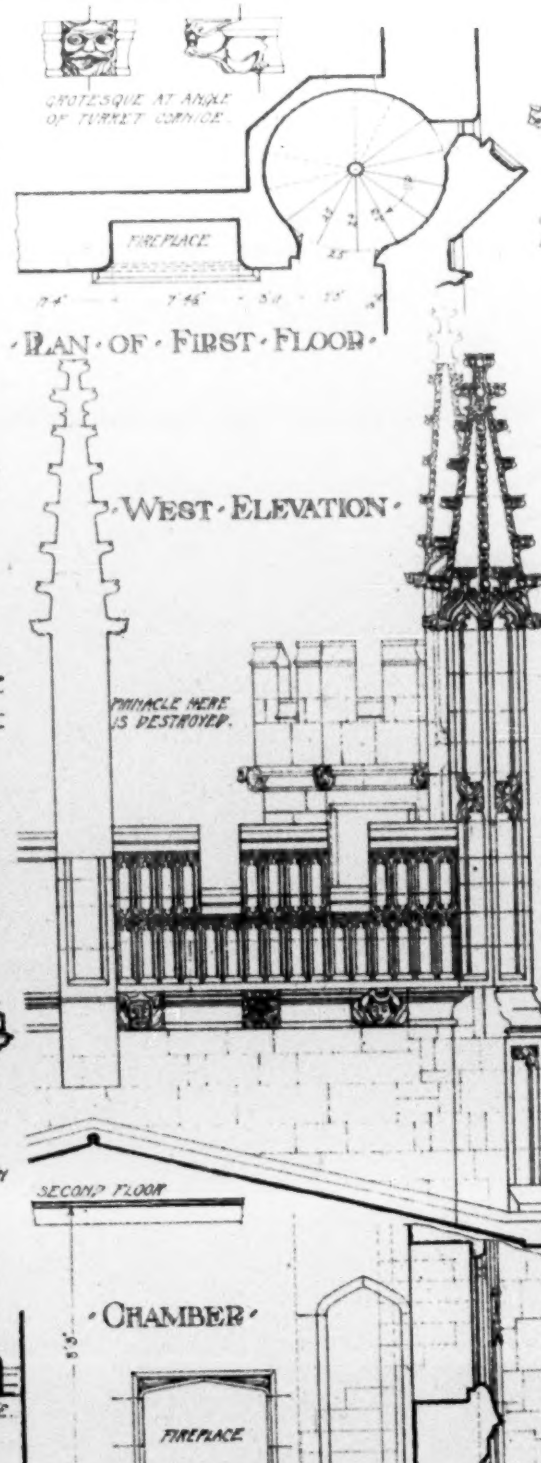
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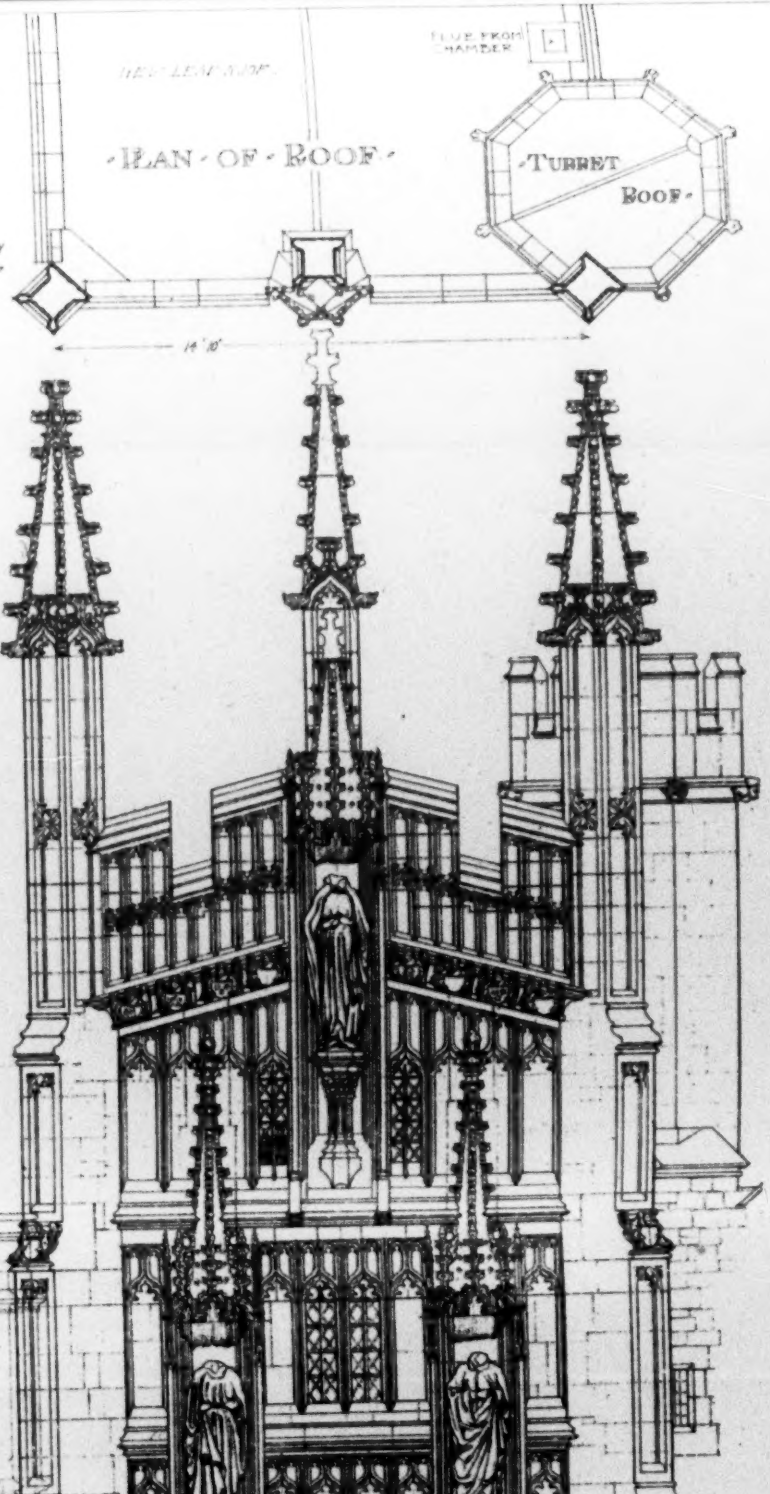
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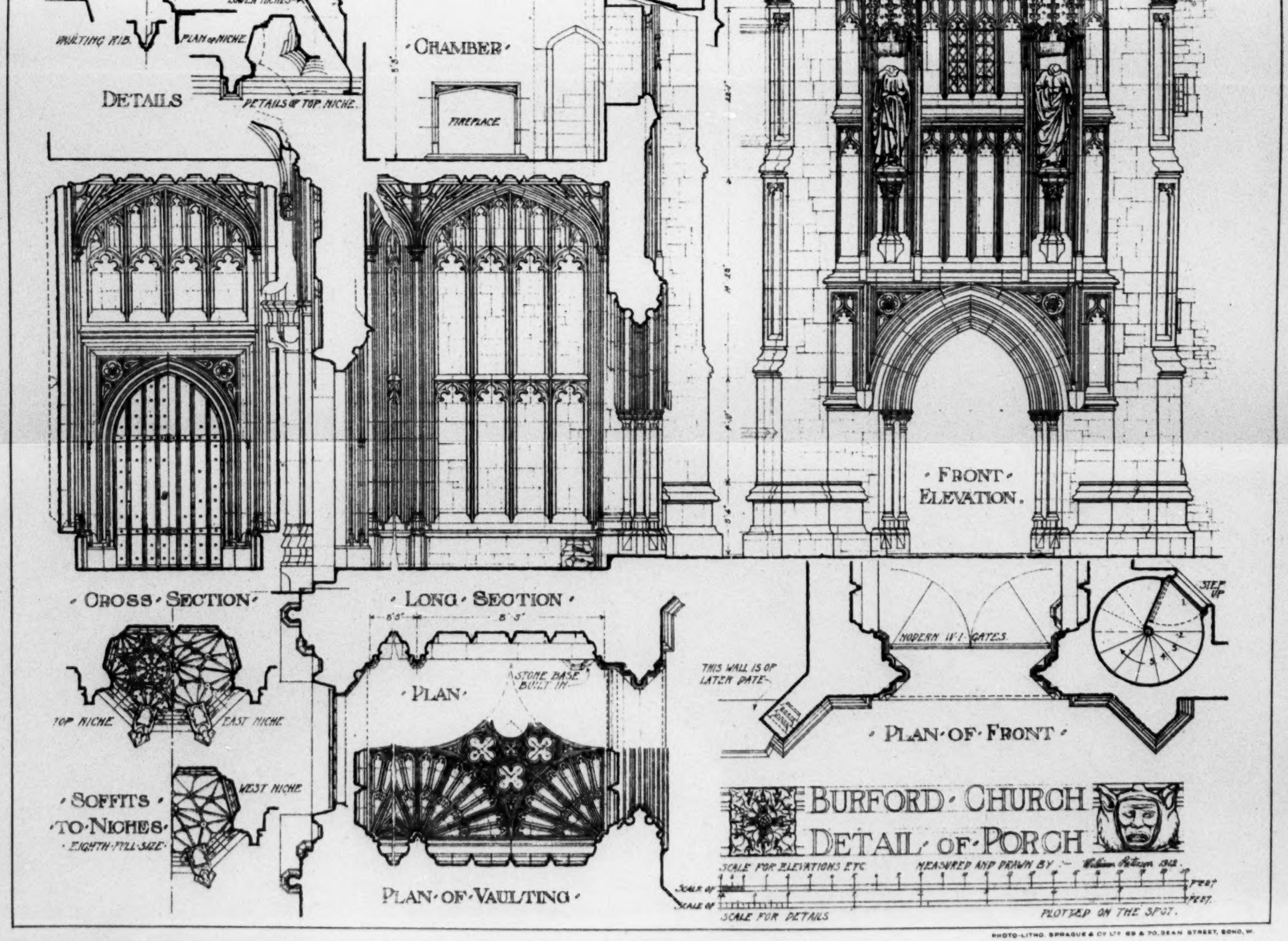

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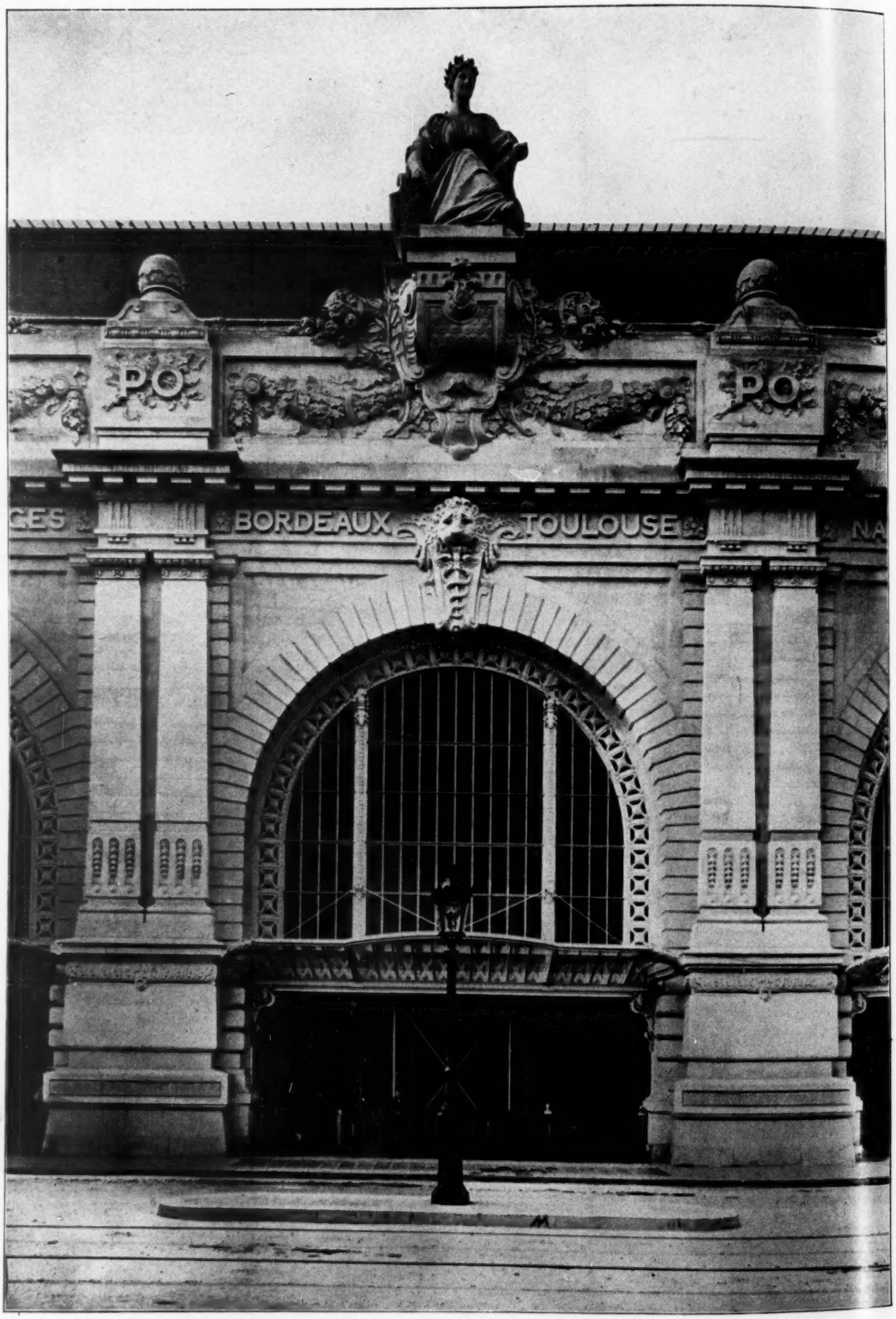

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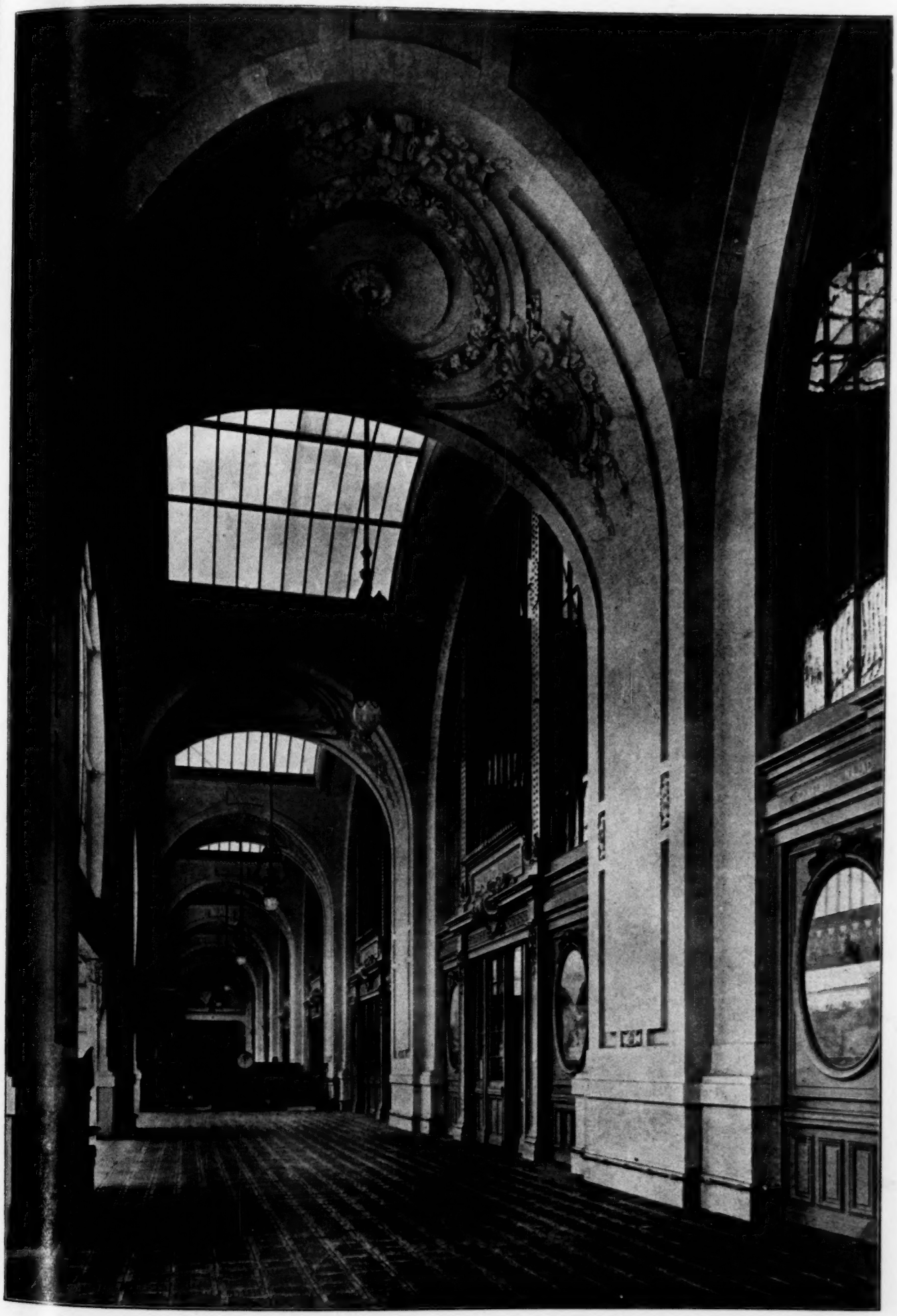
DETAIL OF FAÇADE: THE ORLEANS RAILWAY TERMINUS, PARIS.—M. LALOUX, ARCHITECT.

ILLUSTRATING R.I.B.A. PAPER BY MR F. BILLEREY, ON "MODERN FRENCH ARCHITECTURE."



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VESTIBULE: THE ORLEANS RAILWAY TERMINUS, PARIS.—M. LALOUX, ARCHITECT.

ILLUSTRATING R.I.B.A. PAPER BY MR. F. BILLEREY, ON "MODERN FRENCH ARCHITECTURE."

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MONTHLY HISTORICAL REVIEW.

Fountain, Cordoba.

[Photo. by Garson.

The Puente de Toledo, Madrid.

BAROQUE ARCHITECTURE.

X.—SPAIN.

(*Continued from page* 248.)

IN the last article it was suggested that, to the average English student, French architecture of the Renaissance is more difficult to appreciate than corresponding work in Italy, or even perhaps in the Teutonic countries.

This complexity, due to a multitude of influences and causes, appears in far greater degree as we cross the Pyrenees into Spain. There is, perhaps, an earnest of something foreign to France alike in the old towns round Bordeaux and in the Mediterranean coast-districts. But, once over the stern frontier between these very different nations, we find ourselves in a completely fresh atmosphere—redolent of Islam and the East. In the "Heel of Italy" one approaches very closely to Spain—more closely indeed than has hitherto been realised. Country and town in this little-known land still recall the days of Spanish viceroys and Spanish soldiers.

But in Spain itself—whatever period or branch of art is under review—a critic cannot escape from the all-pervading genius of its early Moorish inhabitants. The reader may consider it an obvious platitude on the one hand or a far-fetched theory on the other when we trace the difficulty of our subject to this distant source; the fact remains none the less true. For Moorish architecture made itself felt in Spain through the Middle Ages in construction and planning, but most of all in the disposition and character of ornamental features.

In France (as in England to a less extent) the earlier works of the Renaissance imported from Italy are so intermingled with mediæval survivals as to be almost unrecognisable; in Spain this mixture is rendered doubly confusing by Moorish tradition surviving in Gothic trappings.

If it is easy for a beginner to mistake St. Etienne-du-Mont, at Paris, for a Baroque church, simply because it is apparently Renaissance art run amok, so he will find himself sadly at fault among the Plateresque and Grotesque marvels of Spain if he has no more searching test than this. In these articles considerable stress has already been laid on the fact that Baroque architecture is a loosening of pedantic chains, whereas in the cases just cited the bonds have never yet been tightened. It is this fact which enables one to talk of an actual "Baroque period," which implies no exact term of years, but a varying span of time from the day when people tired of their Renaissance rules till the day when they sickened, as schoolboys do sometimes, of too much freedom and were glad to return to discipline again. There is certainly a possible subdivision, the Baroque period proper not including the more flimsy Rococo phase which in most countries marked some portion of the eighteenth century, and which, though occasionally picturesque, is usually extreme and absurd, and of all periods the least honest in its architectural forms. Rococo architecture is essentially French, Baroque essentially Italian (a curious reversal of their titles), and the Rococo period is almost invariably a brief interval of lunacy, following on Baroque vigour and freedom, and equally invariably ending with the rapid application of the classic strait-waistcoat. The Baroque period in most countries lasted for a century, or even a century and a half; the Rococo period for less than forty years.

Returning to the question as to how Baroque architecture in Spain may be differentiated from earlier florid examples, we need spend little time over elaborate proof, for any student may grasp the principle of immature or over-mature work, taking the Escurial as the standard of excellence. Various writers have attempted to lay down rules for dividing the first phase into "Plateresque" and "Grotesque," but the former name is a good one and the distinction seems needless. Plateresque and Grotesque have as much in common as our own Elizabethan and Jacobean. We may briefly sum up this style, lasting throughout the sixteenth century abreast even of the most classical and correct buildings in Spain, as characterised by its original and profuse decoration composed of mediæval and Renaissance elements in combination. Whereas the later Baroque buildings are for the most part noteworthy for the unity and breadth of their treatment, these more dainty examples suggest the hand of a goldsmith working in *appliqué* fashion rather than a mason joining stones together. The very title "plateresco" comes from the Spanish *plata*, and is a goldsmith's term, just as the name "Baroque" is credited with a very similar though less suitable origin. The House of the Shells at Salamanca is a particularly good illustration of this *appliqué* tendency, for as metal ornaments riveted to some flat surface these shells could have their only rational purpose, whereas in stone they are so aggressively absurd and so unsuited to the position as to be positively repellent. However, there is every sort of Plateresque, constructional and unconstructional; there are walls covered with decoration, and walls with groups of ornament very effectively placed; houses which look half-Moorish and others which are Gothic in all matters save the detail. At times, in later examples towards the close of the century, the resemblance to Baroque work almost defies distinction, and at times pure Italian forms are carried out by delicate Plateresque hands.

The principal architect of the day was Diego de Siloe (d. 1563), the principal sculptor, Alonso Berruguete (1480-1561), both of whom seem to have been greatly influenced by Italian ideas.

Professor Carl Justi, in his excellent introduction to Spanish art in Baedeker's guide, says, "The Renaissance of this period is responsible for the most Baroque aberrations of taste that the art has to offer," while other writers apply the term Plateresque indiscriminately to Baroque and Rococo buildings of the eighteenth century. Clearly there is need for harsher definition.

Intercourse with Italy was easy and constant even during the Middle Ages, and became more so after the conquest of Naples and Sicily in 1504. Circumstances generally were favourable to the introduction of a new style of architecture and also to the richness of its character. For modern Spanish history dates from the year 1479, when the crowns of Castile and Aragon were united, and for eighty years (synchronising almost exactly with the Plateresque period) there is an almost unbroken series of marvellous conquests which poured into the coffers of the new nation an incredible amount of wealth. Columbus discovered America, and one part of that continent after another was annexed. A crowd of bold adventurers crossed the Atlantic in search of glory or booty and returned with both. Brazil, the West Indies, Mexico, Peru, and Chile became Spanish colonies, and in Africa Tunis was captured. Flushed with successes in Italy, Spain then seized Navarre, and a few years later Burgundy and the Netherlands came into her possession by a royal marriage. Finally, under the great Charles V. she actually became mistress of the Holy Roman Empire and the greatest power in Europe.

From this date there is a less dazzling tale to tell. The frantic rush to America had taken away many useful citizens; the Imperial wars in Europe proved a serious

tax in men and money on the nation's means, and as in France the most brilliant period is marred by the expulsion of the industrious and patriotic Huguenots, so in Spain at her zenith the Moors and the Jews were driven out under a bigoted religious policy. There was some excuse for recapturing Granada from the Moors, there was none in expelling the Moriscoes, who were their descendants, for the most part Spanish in all but the name and the real workers of the country. Philip II., whose name is not unfamiliar to Englishmen, was the recognised champion of Catholicism, and against these excesses in his own country we may put his services to Europe in stemming the victorious advance of the Turks.

But in the second half of the sixteenth century Spain had attained the highest point of her history, and before we pass to the Baroque architecture, which was in vogue during her decline, we must consider the work of her greatest Renaissance architect, Juan de Herrera (1530-97), who is so closely connected with the reign of her most powerful king, Philip II. (1556-98).

Herrera himself is not altogether innocent of some germ of that dreadful "barocco corruption," about which some people write so furiously. He is immortalised by his most famous building, the Escurial, near Madrid, an enormous votive monastery, erected between 1559 and 1584, and named after the village of Escorial, where it is situated. We do not know exactly to what extent Herrera is responsible for the design. He worked in some subordinate capacity under the architect who carried out the preliminary operations and who died soon after the foundation-stone was laid. But this was no ordinary commission, and the king himself played no ordinary part in the matter. With his own fair hands he "co-operated with the architects in making plans and sketches, he decided technical questions, he selected native and foreign artists to assist in the work, and he kept a sharp eye on every department and every worker." One is reminded of another equally versatile monarch in modern times. "Finally," says Professor Justi, "the way in which the royal builder prescribed the most minute detail; his restless and omnipotent superintendence; his often niggling criticism; his sombre habit of docking the designs submitted to him of all that seemed over-rich or too ostentatious—these and other similar causes could not but paralyse the joy of creative energy. . . . The spirit of stern etiquette which Philip impressed on the Spanish Court, and which proved so pernicious to the mental forces of his successors, looks at us with petrifying effect from his building."

With this criticism many people would disagree, for the church of the monastery and the almost perfect Court of the Evangelists, with its admirable *tempietto* are without doubt, among the finest things in Spanish architecture. They are superior to Bramanti's quadrangle at the Vatican and his *tempietto* at S. Pietro in Montario, and they are worthy of Michelangelo at his best. But to us the interesting fact is that the architects of the Escurial were deterred by their employer from doing all they would have liked to do in the way of originality and freedom. It was his hand that restrained Herrera, and not Herrera who restrained himself and his contemporaries. If Philip had been as other men we might have seen a Baroque Escurial! For in his other numerous buildings Herrera very frequently departs from the straight and narrow path of classical severity, as in adding colossal and grotesque finials to a copy-book design. An example of this is the Exchange at Seville, and the Arco di Fernan Gonzalez at Burgos (by one of his school, if not by the master himself) shows the same tendency. We may perhaps place Herrera in Spain in the same category as Alessi in Genoa, one of those great masters whose works lie in the borderland between the Renaissance proper and the Baroque period.

It will be generally admitted that the Baroque period in Spanish architecture synchronises with the period of decline in Spanish history, of decline indeed rather than of the stagnation which followed.

This decadence was especially evident in the system of government and in the condition of the people. The Court had become the happy hunting-ground of profligate favourites and unscrupulous ecclesiastics. The three kings whose reigns occupy the seventeenth century lacked all the great qualities of their predecessors, and the last of them, a semi-idiot, died of senile decay at thirty-seven years of age. Owing to the effete character of the monarchy this century, in all countries favourable to the aristocratic class, was particularly so in Spain. Ignorance and vanity were universal, but the state of the lower orders was deplorable. The greatest

[*Photo. by Menet.*

The Cathedral, Santiago de Compostela.

poverty prevailed alike in high places and in low; agriculture and trade were at a low ebb. Portugal and the Netherlands were lost, there was an insurrection in Catalonia, and England's defeat of the Armada just before this time had crippled the Navy.

Yet there is another side to the picture, proving that the decline was confined to certain aspects of life. For Spanish literature and Spanish painting the seventeenth century was the golden age. Among writers were Cervantes, Lope de Vega, and Calderon; among painters, Murillo, Velasquez, and "Lo Spagnoletto" (who, by the way, came from the neighbourhood of Baroque Lecce, in Italy).

And more important to architects is the state of religion in Spain, for a large proportion of Spanish Baroque buildings, as in so many other countries, is due to Jesuit activity after the Counter-Reformation. The founder of the Society of Jesus was himself a Spaniard, and in his native land the order achieved successes even more striking than elsewhere. It was partly due to the temperament and conditions of the people that when Protestantism was threatening the Papacy throughout Northern Europe the King of Spain, after considerable persecution on the part of the Holy Inquisition, was of all monarchs the most absolutely reliable as a defender of the faith.

Intercourse with Italy was maintained during the seventeenth century, architects, painters, and other craftsmen being frequently imported from Rome or Florence, but most of all from Genoa, whose influence in Spain was enormous. It was also usual for Spanish architects to study for some time in Italy, and for connoisseurs to be sent to collect casts and antiques, as was the case in contemporary France. Herrera, on the other hand, was trained at Brussels, and many Flemings were employed—especially as sculptors—in the peninsula.

The Baroque movement in Spain found a ready response in popular taste (which was always for the gorgeous and the ostentatious), willing patrons in the great religious orders, and considerable support from a vain and powerful aristocracy. In France the epoch was one of infinitely greater wealth and prosperity, but this circumstance was neutralised from our point of view by the widespread acceptance of the severer Renaissance forms, which had so little vogue in Spain.

Thus the later forms of the Plateresque architects and the wilder works of Herrera had already approximated so nearly to what I have laid down as the characteristics of Baroque architecture that (as in Germany and the Netherlands) only careful study of each particular building on the borderline can determine its classification.

It is interesting to notice the lack of variety in the different groups of monuments of the period. A painstaking student with a sufficiency of time and funds might, with advantage, scour Spain for some of those charming details in minor street architecture which make a visit to certain small cities of Italy such a pleasure, and in many respects these modest examples are the most attractive of all. But of some fifty typical illustrations lying before me as I write, I find that by far the greater proportion are of churches (especially collegiate churches) or of the seminaries, convents, and universities which were the fruits of the Counter-Reformation. Classified according to locality, they offer little suggestion being spread over most of the country, but perhaps being most numerous in the centre and south.

The rich province of Andalusia, dotted with famous cities, is full of Baroque buildings.

Granada itself does not seem to have been particularly susceptible, though it possesses two churches which date from the Rococo period in the eighteenth century. The west front of the Cathedral (1667), by Alonso Cano and José Granados, is certainly unconventional enough; boldly recessed, and with a broken skyline, but so severe in the matter of ornament that one hesitates to accept it in the category to which it undoubtedly belongs.

The celebrated Cartuja (Carthusian church and convent) lying outside the city was finished in the seventeenth century according to the guide-books, and is decorated with all the luxury and richness of which the style is capable. The lighting being effected by means of windows, above the spring of the vaulting a large area of wall surface is left for treatment, and a system of statues in niches, alternating with richly-framed pictures. It has already been pointed out how characteristic of the period is this architectonic treatment of decorative painting. With the Rococo Sacristy of the Cartuja we shall deal later.

Seville, famous for its beautiful Plateresque town hall, has only a limited number of Baroque buildings, though there are many showing tendencies to Baroque as early as the sixteenth century. Thus the upper part

of the Giralda tower, built in 1568 by one Hernan Ruiz, is original and well designed, and is on the lines which so many campanili in Southern Europe followed in later years. It is worthy of comparison with our own St. Mary-le-Bow in Cheapside, having a circular belfry story above a square tower, but, unlike the English example, is surmounted by a cast figure of Faith, which acts as a vane, and thus gives it its name, the word "giraldillo" signifying "a vane" in the Spanish tongue.

The Hospital church of La Caridad in Seville (1661) is of our period and style, and is chiefly noted on account of the large blue faience designs by Murillo on the façade. Founded by a reformed rake, it proclaims to posterity on a tablet that here lie "the ashes of the worst man in the world." The depreciatory epitaph is quite a new fashion in the seventeenth-century religious building, and strangely at variance with the pompous self-praise of contemporary Roman popes.

Other Baroque buildings in the city worthy of mention are the Archbishop's Gate, the Sagrario (1618-62), near the Cathedral, the Archbishop's Palace (1697), and the Altar-piece in the Capilla de la Concepcion Grande in the Cathedral.

The Palace of San Telmo and the Tobacco Factory will be mentioned later in this article.

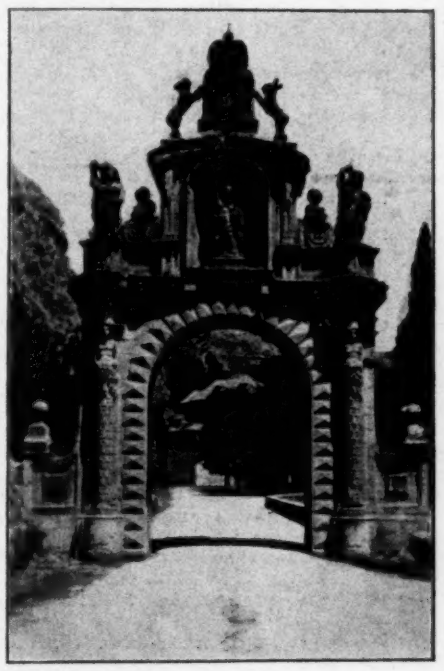
In Cordova are many minor examples, such as the churches of San Lorenzo and the ornate Puerta de San Pablo, with its twisted columns and curved pediment, but more familiar is the group of fountains and decorative piers in the Patio de los Naranjos. Here one appreciates to the full the absolute suitability of the style for these Mediterranean and almost Eastern lands, where the play of strong sunlight and shadow lends a charm to this fantastic and playful architecture which is lacking in the prosaic and workaday atmosphere of less favoured countries.

Another notable instance in Cordova is the Cathedral tower, commenced as early as 1593 by Hernan Ruiz, who also designed the Giralda belfry at Granada just mentioned. Again we find that remarkable type which inspired one church after another, that at Lecce in Italy, built seventy years or so later, being a case in point. Described by some writers as "telescopic," an architect prefers to talk of diminishing stages, and realises that such a tower is usually difficult to design. Neither here nor at Lecce is the result a great success, the enormous finials which are placed on the balustrade crowning each stage being disproportionate and ugly, while the telescopic idea is unfortunately only too apparent and is not assisted by the top stages being made polygonal on plan or in having their axis placed diamondwise as in some examples. This tower at Cordova is 300 ft. high, and of very large dimensions at its base, and is surmounted by a figure of St. Raphael with a vane. Of its kind it is the best known to the writer, who confesses to a preference for the towers of our Strand churches.

Two of the most important ecclesiastical works of the age in Spain are to be found at Jerez (or Xeres) de la Frontera. The Collegiate Church, finished in 1695 by Torcuato Cayon, is a monumentally-planned Baroque building, thoroughly Spanish and yet thoroughly imbued with the Roman sense of greatness rather than of over-ornamentation. An elaborate series of balustraded steps leads up to the west door, something after the fashion of those at the well-known church at Messina. There is a handsome dome and a tall campanile. The masonry, both within and without, has wide and conspicuous joints, producing a better effect than in so many contemporary designs, where over-wrought interior plaster and featureless stucco-like external masonry do not indicate the actual construction.

The Cartuja is a Gothic church, with a bizarre and startling façade added in 1667. No one who has not crossed the Channel can realise the extraordinary elaboration of some of these ultra-Baroque buildings, their bold and sensuous sculpture, their deep shadows and their striking silhouettes. Still less could he appreciate the strange fascination which they do certainly exercise at times in their own natural surroundings. They are exotics here, and they violate our accepted canons, but in ancient Xeres or in ancient Lecce, with the dazzling atmosphere of the South, among oranges or palms and against a deep blue sky, these impossibilities in golden stone have a charm of their own no less apparent than that of the Bank of England or the Admiralty Screen.

This is the architecture which the man in the street recognises as Baroque, along with the Plateresque style in Spain, the François Premier in France, the Rococo anywhere, and half a dozen other varieties equally remote from it. He is certainly right in this case, but he should discriminate and learn that architecture demands a certain amount of study before one can criticise it with any effect. And in criticising the less famous styles of distant lands one should attempt to assume a native's point of view to the extent at least of thinking before generalising. So in this grotesque façade, with its endless



Arco de la Foncisla, Segovia.

carving, its fluted and banded columns, its whirl of finials and ornament, the design is good and the lively sculpture is as admirable as it is irreligious.

All that has been said about this design applies equally well to the west of the Cathedral at Murcia, a little later in point of time, but of very similar character and the work of Jaimé Bort. A little less defensible than the Xeres example, it should be studied from a short distance away, where the vigour of its outline may compensate for the shocking realism of its mundane statues.

Three other large cathedrals in the province might be taken for Baroque buildings, but that at Malaga is a mixture of all styles from Diego de Siloe's time onwards; that of Cadiz has no characteristic but ugliness and size, and that at Jaen (1532-1660), in spite of its commanding western towers and its numerous finials, is no more Baroque than most of Herrera's work.

Valencia has many buildings of the seventeenth and eighteenth centuries, and among them must be mentioned the extraordinary Puerta del Palace, a florid gateway, with a concave façade and a curved pediment such as one associates with the wildest moments of Borromini in Rome or with the indiscretions of Guarini the Theatine. Sculpture is freely employed, and the result is less distressing than might be expected.

Valencia also possesses an admirable little stone doorway, erected in 1610, as the entrance to the church of San Andres, an obscure and unfamiliar example, yet displaying all the charm which does sometimes attach itself to this bitterly reviled style.

Another excellent design is the octagonal church tower of Santa Catarina (1688-1705), richly ornamented and well-proportioned, with a graceful belfry-stage, its base rising from the flat roof of the church. It has no diminishing stages and nothing to suggest the telescope about its outline.

Less noteworthy, but interesting, too, in its way, is another church, Santos Juanes del Mercado, finished in 1700, with a florid centre-piece or turret rising from a plain façade.

Madrid has little to offer in this period, but at the neighbouring city of Salamanca one may see Baroque work on a very large scale. The Seminario Conciliar or Colegio de la Compañia was commenced by the Jesuits in 1617 from the designs of Juan Gomez de Mora, and is one of the largest institutions of its kind in the world, covering an area of five acres. The centre feature is an enormous church of restrained and dignified character, as indeed is all this vast pile, with a handsome dome and two lofty western towers of good design.

A century or so later this city (formerly of great importance as the seat of a famous University), laid out a square which, as even hostile critics have affirmed, has few rivals in Europe. The Plaza Mayor is surrounded by a colonnade of arches, twenty-two on each side, with large central arches giving access to small streets and three stories above the arcades. The decoration is by no means extravagant, and includes a series of portrait medallions of Spanish worthies. One side of the square is occupied by the Town Hall or Casa de Ayuntamiento, a large building by Churriguera (whose name, in the form "Churrigueresque," is often used to denote Spanish Baroque architecture). In this case, at any rate, his work harmonises well with the general effect of the square which was laid out by another architect. Often in the past this place has witnessed great bullfights, or from the long range of its windows bloodthirsty spectators have gazed upon some sordid execution, but to-day it is laid out, as it should be, with trees and flowers, forming the fashionable promenade of the town.

Churriguera also completed the University buildings at Valladolid, which Herrera had begun many years before, and these are in his most florid manner.

Lack of space forbids more than a mention of the many chapels, church-fittings, fountains, and other smaller works which are to be found in Saragossa, Segovia, Toledo, Carmona, and many other old towns besides those already given; but no visitor to Spain can have failed to notice the quaint city gate so frequently depicted by artists in search of the picturesque. Of these the Arco de la Fonciola, at Segovia, and the Puerta de Alcántara, at Toledo, are perhaps the most familiar.

In the north-west corner of Spain, in the province of Galicia, is a remarkable centre of the Baroque cult. There is a convent at Oelonovo, near Ronse, and a couple of Jesuit churches at Pontevedra, but none of these compare in interest with the unique architecture of the period in the great pilgrimage cathedral of Santiago de Compostela. This celebrated building, though of far earlier origin, is for the most part late Gothic, and is said to be modelled on St. Sernin at Toulouse, but is so covered externally and internally with seventeenth and eighteenth century additions as to appear a Baroque church. These additions are by no means all of one date, and the north front, an eighteenth-century design, is below the general standard of the rest. "El Obradoiro," as Spaniards call the west façade (1738), is one of those remarkable cases where a florid style, something between Baroque and Rococo, has been employed to produce an

effect very near that of late Gothic. The soaring upward lines, the delicate ornament, the steep gable—all these are more in sympathy with mediæval architecture than would appear possible, and remind one of parallel cases in Austria. The unusual number of three towers and a fine dome combine to produce perhaps the best Baroque church in Spain.

St. Martin Pinario and the Seminario in this town are of the same period, and further east—near the Pyrenees—are Lograńo, with its parish church and Fuenterrabia, with many interesting works of a minor character. Lastly, at Loyala, near Vittoria, is the enormous church, convent, and college erected for the Jesuits in 1682 by Philip IV.'s widow to celebrate the birthplace of the famous founder of the Society of Jesus, that Society which has played so prominent a part in our period.

Before closing this chapter a word must be said about those not very numerous buildings which are Rococo rather than Baroque, and which date for the most part from the middle of the eighteenth century, before the classical revival whose first great achievement was the Royal Palace at Madrid.

The Toledo Bridge and the Hospital façade in the same city, the Cartuja Sacristy and S. Juan de Dios at Granada, the Palace of San Telmo and the Tobacco Factory at Seville are typical examples, and closely resemble the contemporary architecture of other continental States. This is not surprising when we consider that in 1701 the Bourbon family became the rulers of Spain and introduced French culture, which remained in vogue during this century and so smothered the last vestiges of national architecture.

But an exception to this statement is to be found in one great scheme which revived the Baroque tradition, the Palace and Gardens of La Granja, laid out between 1727 and 1743 by Elizabeth Farnese (wife of King Philip V.), from Bontelet's designs. French the designer may have been, and Versailles his model; French and Rococo some of the features certainly are, but in the main we have here surrounding this genuinely Spanish palace with its inevitable collegiate church, the Italian sense of unity and magnificence which proclaims the last and dying effort of the Baroque period in Spain.

M. S. B.

ANCIENT MONUMENTS IN IRELAND.

THE Commissioners of Public Works in Ireland report that during the year ended March 31, 1912, repairs and some necessary works of protection were carried out in connexion with between fifty and sixty national and ancient monuments vested in the Board under the Irish Church Act of 1863, the Ancient Monuments Acts of 1882 and 1892, and the Irish Land Act of 1903. Under sect. 14 of the latter statute the Board have agreed to accept the guardianship of the following:—Stone circles, pillar stones, etc., on the estate of Count de Salis, co. Limerick; Kilgobbin Cross, co. Dublin; Ballinahow Castle, co. Tipperary; and Rathumney Castle, co. Wexford. In regard to two monuments (Clogrenan Castle, co. Carlow, and Delvin Castle, co. Westmeath) offered by private owners, the existing remains were not considered of sufficient importance for vesting in the Board. The total number of monuments which the Board have agreed to accept from the Estates Commissioners under sect. 14 of the Irish Land Act, 1903, is now fifteen. Of these the vesting orders have been completed in four cases, viz., Kilmallock Abbey, co. Limerick; Misbofin Abbey and Church, co. Westmeath; Arboe Abbey and Cross, co. Tyrone; and Laughanstown Crosses and Cairns, co. Dublin. No works of any importance are required in the two latter cases, but in the first two cases works have been carried out as described below:—

Kilmallock Abbey.—Owing to the difficulties connected with the approach to this extensive ruin the repairs were not commenced until November, 1911, and were still in progress at the end of the financial year. The ruin was very much dilapidated, and was used by the tenant as a cattle shelter. This Abbey is one of the most extensive of the Dominican houses in Ireland. It was founded in 1291 by Gilbert, son of Lord Offaley. The existing remains are considerable, including a fine five-light east window in the choir, and a window with beautiful net tracery of the fourteenth century in the south transept. A portion of the tower between nave and choir stands at its full height of 90 ft., but the south-west angle of the structure has fallen down, having been injured by lightning some years ago. The church consists of a nave 86 ft. by 24 ft., with a side aisle; the choir is the same width as the nave, and is 65 ft. 6 in. in length; the south transept measures 37 ft. 9 in. by 35 ft. 6 in. A cross wall had been erected in the nave to form a ball court. This has been removed and the space levelled to the depth of the original floor. In removing the *débris* the piers of an arcade of six arches, separating the nave from the aisle, were discovered. The cloisters and domestic buildings are situated to the north of the church. The base of the wall forming the cloister arcade has been discovered, enclosing the cloister garth measuring 41 ft. 6 in. from north to south and 36 ft. from east to west. Underneath a heap of fallen masonry the north ambulatory was unearthed, and as many of the stones as formed one bay of the arcade separating it from the cloister garth were found they have been placed in position. The range, north of the cloister garth, is now in one apartment 55 ft. 6 in. in length by 19 ft. 6 in. in width; it is vaulted and was formerly in two apartments. The loose stones have been replaced in dry masonry in the position of the original cross wall. The apartment over this extended also over the vaulted roof of the north ambulatory, and was approached by a flight of stone steps from the west cloister walk, which gave access to a decorated doorway in the south-west angle of the upper apartment. The upper portion of this wing was approached by another flight of steps at its eastern end. Considerable alterations had been made in the domestic buildings. One of the large fireplaces in what was formerly a kitchen was disused and a window inserted in the back wall of the fireplace. A new kitchen was formed in the north-east angle, and the fireplace and oven still remain, with traces of a second fireplace. In the east range of the domestic buildings and south of the kitchen, and separated from it by a serving hatch, is situated the refectory, which was approached from a passage separating it from the day-room. The eastern range of the domestic buildings measures 89 ft. internal length by 16 ft. 9 in. in width on the ground floor, and the same in upper story. North of the choir and approached by a doorway leading from it is the sacristy, 35 ft. 6 in. in length by 11 ft. in width.

Misbofin "Abbey" and Church, Lough Ree, co. Westmeath.—The ruins on the island of Misbofin are associated with the name of St. Rioch, who, according to the annals, founded a monastery here, of which he was abbot; he was also a bishop. He is said to have been the son of Lemania, sister of St. Patrick. This is doubtful, but that he flourished in the sixth century and presided over this monastery is well authenticated. It was destroyed by fire A.D. 770, plundered by the men of Munster in 1010 and 1087, and again by the Danes in 1089. The ruins are in two groups:—(*a*) The Abbey, which was the larger and more interesting edifice, situate on the northern extremity of the island; and (*b*) a smaller detached church. The "Abbey" church, measuring 44 ft. 8 in. from east to west, has no chancel; it is 18 ft. in width, and has a transept or side chapel 27 ft. 7 in. added on the north side. West of this transept and entered from it is a vaulted sacristy 20 ft. 3 in. by 10 ft. 6 in., with an apartment over it. The whole was surrounded by an ancient cashel or enclosing wall of irregular shape. The wall of this enclosure north and west of the ruin is partly covered with bushes and brambles, but parts of the face can be seen built of large irregular blocks standing on a footing course which projects 6 in. Lumps of a substance resembling slag from a furnace have been found in the field west of the enclosure. The remains indicate four different periods of construction, the earliest portion being the nave. The last addition seems to have been made at the end of the thirteenth or early fourteenth century. The principal feature now is the beautiful very early Romanesque window with the chevron and pellet ornament. The projecting piscina is also of a very primitive type. The smaller church is 28 perches south of the "Abbey," and consists of nave and chancel of different dates. The masonry is of large, irregular stones of an archaic type not coursed. The nave measures 23 ft. 6 in. in length east to west, and 14 ft. 10 in. in width. The chancel is 14 ft. 2 in. in length by 10 ft. 4 in. in width, and the chancel arch is the full width of the chancel. In the south wall of the nave is a cut stone doorway with pointed arch, and nearer to the chancel a narrow splayed window with external chamfer and rebate. The church is surrounded by a narrow graveyard of rectangular shape, enclosed by the remains of an ancient cashel wall. The ruins when vested were found to be in a very neglected condition. The "Abbey," or larger church, was covered with a thicket of bramble, through which it was almost impossible to enter or discover the plan of the ruin. It was necessary to remove shrub roots and ash-trees from the interior and to clear down the *débris* to the original floor level, which was brought to an even surface and sown with grass-seed. The cashel wall enclosing the site was repaired by raising it in height and making use of the loose stones found in and around the ruin. The repairs at the smaller church (*b*) were somewhat similar to what was done at the "Abbey" church, but not so extensive.

It may be mentioned that the report of the Commissioners, from which the foregoing particulars are taken, contains also an elaborate illustrated description from the pen of Mr. Robert Cochrane, LL.D., I.S.O., F.S.A., F.R.I.B.A., of the famous ecclesiastical remains at Glendalough, co. Wicklow, these consisting of "the ruins of the Seven Churches, with the round tower, stone crosses, and other ecclesiastical buildings and structures in the town lands of Lugduff, Camaderry, Derrybawn, and Brockagh, and parish of Derrylossery"—one of the most important groups of early Christian remains to be found in Ireland.

HISTORICAL NOTES.

Greenford Church.

THE wooden tower of Greenford Parish Church, Middlesex, is being restored. Mr. W. Braxton Sinclair, the architect, is of opinion that the present stone church took the place of one of timber, of which the present tower formed part, and was erected not later than the beginning of the fourteenth century. As to the age of the tower, a discovery which has just been made is regarded as proving that it goes back to the twelfth century. While workmen were removing the plaster from the eastern side of the tower the figures "1130" were found incised in one of the beams. Experts agree that the beam, which is in a wonderful state of preservation, is undoubtedly from its position part of the original structure, although the view has hitherto been generally accepted that there are no wooden buildings of this character older than the fourteenth century. That the work of restoration has not been begun too soon is evident from the following statement of the architect:—"The tower is in a most unsafe condition; it is impossible to say, until all the main timbers are uncovered, how great is the mischief caused by age and lack of timely attention. But sufficient has been revealed to cause one to wonder how the venerable structure has remained standing so long." Modern "improvements" have destroyed the original window tracery, the chancel arch, the north doorway, and the fine old oak tie-beams of the nave roof. Fortunately most of the old oak-trussed rafter roof over the nave still remains intact, although hidden behind the match-boarding of the present ceiling. The chancel roof is a good example of sixteenth-century work and in excellent condition, but would be improved by exposing the rafters now covered with plaster.—*The Times.*

Church of St. John, Ayr.

SOME preliminary excavations have been carried out at the Church of St. John the Baptist, Ayr, recently purchased by the Marquis of Bute for the purpose of preserving the ancient structure, and the old doorway of the church has been disclosed in the position in which it was known to exist as the result of previous excavations. The work is being carried out under the direction of Mr. J. K. Hunter, architect, Ayr.

THE BUILDING TRADE.

THE LUMSDEN CASE AND THE BUILDING TRADE.

THE controversy arising out of the Lumsden case, upon which we ventured to comment in last week's *Builder*, continues to occupy a prominent place in the minds of all who are interested in the building trade; and the latest contribution to the controversy is to be found in the debate which took place in the House of Commons last week. In that debate the Government had an opportunity of replying to the various criticisms that have been urged against them in respect of the administration of the Finance Act, 1910, and in particular to the charges which have been brought against them in connection with the incidence of increment value duty as disclosed by the Lumsden judgment.

We shall have a few observations to make presently upon the reply which Mr. Masterman gave on behalf of the Government. But before doing so we should like to call attention to the speech with which Mr. Basil Peto wound up the debate. In that speech Mr. Peto, who does not speak without personal experience in the building trade, stated with considerable clearness and force the real case of the builder against the Government. He began by pointing out that after the exhaustive debates upon the increment duty provisions in committee of the House of Commons it was understood throughout the building trade and by the general public that the intention was to tax the increase of value given to the land solely by the growth of the community, apart altogether from any value attributable either to the enterprise or to the brain or to the industry of the owner. He then called attention to the differences not only between that general understanding and the actual fact, but also to the differences between the contentions now put forward by Mr. Masterman and the arguments urged by counsel on behalf of the Revenue Commissioners in the Lumsden case.

The particular contention of Mr. Masterman with which Mr. Peto dealt was to the effect that part of the profit made by Mr. Lumsden as builder was not a legitimate profit in so far as it was due to a monopoly. The monopoly was created by a restrictive covenant, or at any rate the expectation or guarantee of a restrictive covenant, the result being that no other house within a certain area could be used for the purpose of a shop. Mr. Masterman claimed as a proper subject for increment duty the profit attributable to the presence of the monopoly. Stated in this way the house in question would appear to have something in common with a house in respect of which a liquor licence had been granted.

Mr. Peto dealt in an admirable, and at the same time perfectly fair, manner with this aspect of the case. He stated that it was undoubtedly the builder's enterprise and brains which had created the particular value sought to be charged with increment duty. The builder in order to succeed must know not only when to build, but where to build and what to build; he must know how to put it in front of the right buyer who is likely to pay a profitable sum for it. This, he contended, was what Mr. Lumsden did. What, he asked, is the justification put forward by the Government for charging a builder with what really amounts to an increased income tax of 4s. in the £ on the top of the usual 9d. in the £ on profits derived from trade? Merely that it is a fortuitous windfall.

Mr. Peto, after pointing out that the Government are only applying this theory to the profits of one particular industry, proceeded to draw a rather happily-conceived picture of the effects this "fortuitous windfall" theory might have when applied outside the building trade. Coming to the profession of the Solicitor-General himself, Mr. Peto observed that if there is anything in life which is a fortuitous windfall it is the first fee that a barrister receives. He invited the Solicitor-General to agree that the fees chargeable by learned counsel, particularly the earliest fee earned by them—for they are the most fortuitous—should pay 4s. in the £ duty above the ordinary income tax. The greater the success the larger the windfall, but the less fortuitous. In a word, the State should be permitted to step in and say that any barristers' fees are more than they are worth.

Whether this illustration represents a parallel case or not, Mr. Peto was fully justified in using it and in saying, as he did, that there is no logical end to this theory. "If," he said, "you appoint certain Government officials to say what a thing is worth, to go behind the haggling of the market, which settles the value of everything in this world, and to say that there is some other perfectly artificial measure of the true value of an article, whatever it may be, which is to be applied only in this case of the building trade," and upon this you recover a special income tax, "can the Government be surprised if some effect is produced upon the construction of house property in this country when a special income tax is levied upon the difference between the artificial value and the value that results from bargain?"

This is certainly a very proper, and at the same time effective, answer to the Government's case on this particular point. It may be quite true, as Mr. Masterman said, that the official valuers would have taken into consideration the value of the monopoly created by the restrictive covenant if that covenant had existed at the time the valuation was made, and it may also be true that £750 (*i.e.*, the actual selling price) is the valuation they would have arrived at in that case, with the further result that there would have been no increment to charge. But this does not meet the builder's objection in the least. If there has been no increase in site value, increment duty ought not to be charged, and if it can properly be charged by reason of the actual provisions of the Finance Act, 1910, that Act ought to be amended.

Mr. Masterman further urged that the Lumsden case was so far from being typical as to be almost unique. Even assuming that this is accurate it cannot go very far towards reassuring the building trade. For the Lumsden case has most effectively advertised the "fortuitous sale" theory. That theory is, at present at any rate, an unknown quantity. It is impossible to say to what different sets of facts it may or may not be applied, and under these circumstances the Government cannot complain if there has been some exaggeration of the effects likely to be produced by the collection of increment duty in accordance with this principle.

RECENT PROGRESS IN PAINTERS' MATERIALS WITH SPECIAL REFERENCE TO HYGIENIC PAINTS.*

"IN a paper I had the honour of reading a year ago before the Cardiff Architects' Society I made the assertion that more progress had been made in the paint-manufacturing business during the last ten or fifteen years than had been effected during the previous century. This at first sight appears to be a bold statement, but those who are well acquainted with the facts know that such is the case.

The principal materials used by painters which may be regarded as having been greatly improved during the last decade to which I desire to direct your attention as far as time permits are:—Turpentine substitutes or white spirit, driers, white pigments to be used in place of white-lead, fast reds, permanent greens, paint "removers" and solvents, aluminium paints, and water paints.

Good and Bad Materials.

In speaking of recent progress in house paints and painting it is first necessary to warn you against the common error of supposing that because a material used in paint is of comparatively recent introduction that it must therefore of necessity be inferior in quality. As a matter of fact, both architects and decorators are exceedingly conservative in the materials they use. For many years users of paint have regarded it almost as a gospel that a good paint must necessarily consist of pure white-lead, pure linseed oil, pure American turpentine, and pure patent driers. I think I should be correct in saying that if I put a question to a hundred different architects and decorators as to whether this makes an ideal paint I should get perhaps 90 per cent. replies in the affirmative. It is true that for certain purposes such a paint is a good one, but what I desire to show this evening is that just as good and in some important respects a much better paint may be made by using other materials, or some of them. It may be asked, "Why should one even consider other materials when these have proved satisfactory?" The answer is that they have not always proved satisfactory, and that there are two other very important reasons for considering alternative pigments. The first has reference to the price, and the second the poisonous character of white-lead. As to price, I quite agree that it is very undesirable to endeavour to economise by using inferior paints. Whenever paint is used it is cheapest to employ only that of the best quality; but best quality does not necessarily mean white-lead, linseed oil, and turpentine as ordinarily used, as I shall endeavour to show.

Having in mind the desire to obtain the best paint it is possible to manufacture, it is certainly unbusinesslike to use a material possessing grave defects in itself, such as white-lead, and at the same time to pay a price for it which is much higher than innocuous materials which would give the same or a better result.

I am aware that to an artistic and scientific body like the Edinburgh Architectural Association the question of market price of materials is not of great interest, but it will be useful to understand the position in regard to the price of white-lead, because it has a direct bearing on the subject. A short time since an agreement was reached among all the white-lead corroders to regulate prices; in other words, something of the nature of a combination was formed, and the prices at present current are considered by many to be abnormally high. Considering that there are only two paint-manufacturing firms in the country who make, *i.e.*, corrode, their own white-lead—one in Glasgow and one in Bristol—and that all white-lead ground by paint makers must be purchased by the others dry from the corroders, it will be seen that naturally a good deal of interest in the subject of other white pigments has been aroused. But it is not easy to get architects and decorators to break away from opinions held for years.

A manufacturer said to me recently: "The prejudice in favour of white-lead, linseed oil, and turpentine is so great that if I were to-morrow to invent an ideal pigment, perfect in every way, and sell it at half the price of white-lead, it would take something like five years before the decorators would accept it and another five years before the architects would specify it." I am afraid there is some truth in this remark; the trade is wedded to lead and the other materials named, and it is very difficult indeed to get them even to consider anything else.

Linseed Oil.

Let us take linseed oil as an example of what I mean. This is generally looked upon as being absolutely the only oil which can be used with advantage in paint, and it is perfectly true that thus far no oil has been found which can be purchased at the same price and which gives the same results. Still, even linseed oil might, and no doubt will, some day be improved upon.

Recently I attended a meeting of the Paint and Varnish Society and heard an admirable lecture by Dr. Thomas A. Henry, of the Imperial Institute. He showed that there are many seeds obtainable from various parts of the world which yield drying oils substantially identical with linseed, but unfortunately they are not obtainable in sufficiently large quantities to be considered as a regular market commodity.

There is one oil which most certainly would be used in place of linseed oil if it could be

* A paper read before the Edinburgh Architectural Association by Mr. Arthur Seymour Jennings, F.I.S.D.

obtained at a reasonable price, and that is poppy-seed oil, which has all the virtues of linseed and the additional merit of being whiter. Twenty years ago it was used fairly extensively in America and, I believe, in France, but the price has driven it from the commercial market excepting for the use of artists. Walnut oil is another drying oil which could be used if the quantity obtainable was sufficient to fill requirements. But more important still is the oil known as Tung or Chinese wood oil. This has been described as a "remarkable oil," as, indeed, it is. When dry it yields a much tougher film than linseed oil, and it is a splendid oil for mixing with other oils to produce certain results. Its use is rapidly increasing, although a good deal of secrecy is observed as to its manipulation. Dr. Toch, the well-known American paint technologist, says, "When properly treated China wood oil is one of the most remarkable paint assistants which we have."

It will thus be seen that linseed oil could, if necessity arose, be substituted by another oil.

Turpentine.

Then take turpentine. The price of American turpentine some time since rose to an abnormal figure, and efforts were made to find something to take its place. One does not want to speak too positively, but from tests I have had made and have made myself, and from information I have obtained from many different sources, I am reasonably sure that what is known as "white spirit" is in every respect equal to American turpentine for most purposes, although it costs considerably less than half price. It is largely used, but owing to the prejudice to which I have already referred it is not every one who will acknowledge that they do use it. So pronounced is the prejudice that many manufacturers send it out mixed with a little genuine American turpentine, so as to give it the characteristic odour, although the admixture has no other advantage. Now, white spirit is, of course, obtained from petroleum, and this fact in the minds of some who are unacquainted with the subject condemns it utterly. Ordinary paraffin oil is certainly wholly unsuitable for paint, from the mere fact that it will not dry, but the lighter distillations of petroleum, which give petroleum spirit, are quite suitable. It will be remembered that petroleum yields many different substances, the first distillation giving a very light and inflammable liquid, such as naphtha, and then on a second distillation a somewhat heavier liquid passing down to paraffin burning-oil, and finally the base of vaseline, paraffin-wax, etc. Years ago I used quite successfully ordinary benzine, which is equivalent to white spirit, excepting that it is lighter. It had the one defect that it evaporated too quickly. The white spirit I have named is purposely made to evaporate substantially at the same rate as turpentine. The test for a material of this kind is that it shall not leave a trace of residue. If it does the paint will be adversely affected.

I may remind you of the very simple tests for the purity of turpentine, which is to pour a drop or two on some white writing-paper and allow it to evaporate. If at the end of half an hour or so there is a greasy mark left the turpentine is probably adulterated with mineral oil, and is not fit for use in paint. I must, however, point out here that genuine turpentine which is old or stale—that is to say, has been kept in stock for some time—will go what the painters call "gummy," and if this is tried by the same test it will leave a mark behind showing that it is, although pure, quite unfit for use in paint. In considering the question of turpentine it is of the utmost importance to bear in mind the fact that it forms no permanent part of the paint film. It is used merely to thin the paint to a consistency fit for application by means of a brush. Having effected this object, it wholly evaporates, leaving nothing whatever behind it. I am aware that some paint chemists claim that a small proportion of turpentine is, as a matter of fact, left behind in the paint when dry, but I claim that as such residue must be of the nature of rosin, which is most objectionable in paint, the turpentine could not have been properly prepared.

It does appear to me that as far as turpentine is concerned real progress has been made in the production of a spirit at less than half price, and if I had to draw up a specification I should have no hesitancy in including it, but should take care to specify that the material should be of proper quality, free from residue.

From what has been said it will be apparent that a considerable change is taking place in the use of house-painters' materials. Even in the case of paint to be used for the protection of iron opinion is undergoing a complete change. Formerly it was supposed that either oxide of iron or red lead were the best pigments to be used for this purpose, but latterly it has been shown that basic chromate of lead, graphite, and certain bituminous compounds can be used with greater advantage.

Driers.

Before dealing with pigments, which really form the principal part of the subject of my paper, I should like to mention driers, because real progress has been made in this direction as well as in others. I do not know how it may be in Scotland, but certainly in England nearly every painter seems to imagine that he must use paste driers. Now, these driers consist of borate of manganese, acetate of lead, and other drying agents, mixed with a large amount—often 85 per cent.—of chalk, barytes, and some other such materials which are added to prevent the mass going hard. In commoner qualities the actual drying agents are very small, but even in the best there is a large quantity of such a material as chalk, usually Paris white.

Now, in preparing an ordinary white-lead paint from 5 to 10 per cent. of these driers would be used. I claim that they should be wholly abandoned, and for this reason. If any gentleman present specified that pure white-lead was to be used on a job, and he subsequently found that the white-lead actually supplied contained 5 per cent. of barytes, he would no doubt be very indignant, as, indeed, he would have a right to be, because he should get what was specified; but if he imagined that the 5 per cent. adulteration would seriously affect the durability of the paint he would be wholly mistaken. When the painter uses patent driers he deliberately adds from 5 to 8 per cent. of barytes, or, what is far worse in an oil paint, chalk, to his paint; in other words, he deliberately adulterates it, although he does not call it by that name. "What, then," you will ask, "should be used?" My reply is a first-class liquid drier, and one exactly suitable for the particular pigment. It is useless for an architect to attempt to specify a drier as they vary so very largely in composition. The advantage of liquid driers is that it may be used in precisely the right proportions, being measured with a teaspoon or small cup. All driers are likely to be used in excess. Perhaps it is unnecessary to remind you that one half the troubles which occur in house-painting are due to an excess of driers. Workmen seem to imagine that because a little driers facilitates the drying of a paint therefore more must have even better results. The study of driers is a complex one, and I only mention it here because I desire to draw attention to the fact that liquid driers are rapidly taking the place of paste driers, as they have in other parts of the world, notably America, where the latter have not been used for many years past.

Hygienic Paints.

Coming now to the most important part of my paper, viz., a consideration of hygienic paints, by which I mean those which are innocuous or with a natural sanitary effect. Ordinary distemper or limewash is a capital hygienic paint from a certain point of view, and all ordinary paint must also be considered hygienic provided that it is non-poisonous.

Lead-poisoning.

During the last ten years or so a considerable amount of attention has been directed toward the subject of lead-poisoning and its dangers. You will be aware that for many years past the subject has engaged the attention of the Board of Trade, and in the manufacture of lead the most stringent rules are enforced, but even with these many cases of lead-poisoning occur in the factories. You will also be aware that some two years since a Departmental Committee was appointed to take evidence and consider the subject of lead-poisoning among operative painters, so grave did the danger appear. I must not anticipate the report of that Committee, although it is common knowledge that either the recommendation will be a total prohibition of the use of lead, or, at the least, such irksome and drastic regulations concerning its use as will render everyone who uses paint very desirous of finding something to take its place.

I will not bore you with statistics, but merely remark that every year there are upwards of 200 cases of lead-poisoning reported among painters and decorators, and hardly a week passes in which at least one death is not reported. Doubtless there are among the master decorators present to-night some who can truthfully say that they have never had a case of lead-poisoning, but that is merely because they employ high-class workmen who are exceptionally careful, and under such circumstances the danger is reduced to a minimum. But we have to deal with facts in the aggregate.

The actual poisoning takes place to no small extent in consequence of carelessness on the part of the workmen. Those who are addicted to alcohol or are badly fed are also very subject to it. Even in the case of a good-living man the state of his health may render him very liable to the poisoning. I could spend the rest of the evening on this subject, but take it for granted that everyone recognises the necessity of steps being taken to prevent lead-poisoning which does exist. Even in Scotland, where the workmen are so very thorough, cases of lead-poisoning occur, and the best proof of this that I can give is the fact that the insurance companies have, under the Workmen's Compensation Act, raised the rate of insurance to painters 50 per cent. over that of any other branch of the building trade solely on account of the danger of lead. I may also remark that the use of white-lead in France will at the end of next year be wholly prohibited and the thought naturally occurs, if Frenchmen can do without the poisonous compound, why cannot we? In passing, I may be permitted to point out the very serious position of a workman who has once contracted lead-poisoning. If even he recovers completely he can never hope to obtain work again at his trade, because it is well known that those who have once suffered from the disease are very susceptible to another attack, and therefore the insurance companies refuse to insure him, and he is compelled to abandon wholly his trade and take up some other occupation, by no means an easy thing to do in these days of competition.

It will be understood that I am not here to attack lead as such, but I must point out that it is by no means a perfect pigment, or, to put it more properly, it by no means makes a perfect paint. In addition to its poisonous qualities it has two serious defects. The first is that it is very susceptible to the action of sulphur, and as sulphur exists in the air of most large towns the lead is attacked, and forms a combination of sulphide of lead, which is black, hence the darkening of the colour of lead when sulphur abounds. The same defects render it unfit to be mixed with any colouring matter, such as ultramarine, cadmium yellow, vermilion, etc., which contain sulphur, the result being in both cases a darkening. It has one other defect, which is that, when used in certain situations, particularly on the seashore, it has a distinct tendency to "chalk," which means that after having stood for, say, a year it will come off on the hand like whitewash. A test for chalking, it may be said in passing, is to rub a piece of black cloth over the surface, and if any comes off the lead has chalked."

[*** The remainder of Mr. Jennings' paper is held over until next week.—ED.]

LONDON MASTER BUILDERS' ASSOCIATION.

THE first meeting of the Council for the year, February, 1913–14, at which there was a large attendance, was held at Koh-i-Noor House, Kingsway, W.C., on Thursday, 13th inst., Mr. Walter Lawrence, jun., being in the chair.

Prior to proceeding with the business on the agenda the President welcomed the newly-elected members of the Council and warmly expressed the gratification of the Council upon the presence of the late President, Mr. James S. Holliday, after his recent illness. Mr. Holliday having thanked the members present, the President referred to the regret he felt at having been unavoidably absent from the annual general meeting of the Association on the 27th ult., when he was elected to the position, and desired to take this, the earliest opportunity, of thanking the members of the Association for the honour conferred upon him.

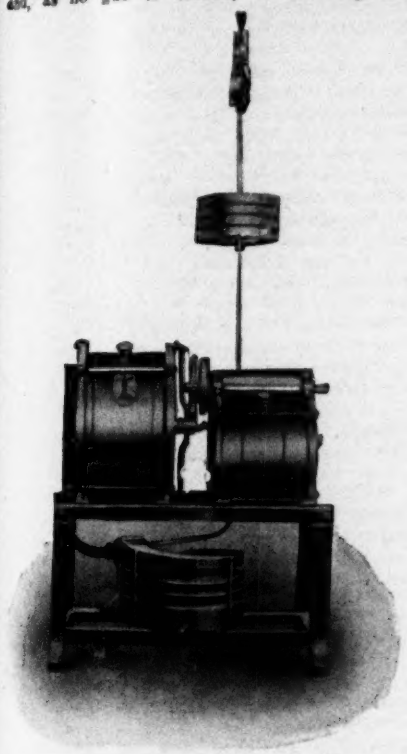
The reports of the Special and Finance Committees were duly received and adopted and instructions given thereon.

The various Committees for the current year were duly appointed.

Correspondence relating to trade matters was read.

THE "WILLETT" PETROL AIR GAS GENERATOR.

We have received particulars of a petrol gas machine from Mr. W. Willett, of Sloane-square, S.W., which has the following special features:—The machine is simple and compact, there being an absence of complicated mechanism, and nothing to get out of order or require expert attention. There is no gas-holder, the gas being automatically and freshly made at the moment and in the exact quantity required for use. This does away with the trouble of stratified gas, and ensures a light of constant quality, preventing waste of gas and, as no gas is stored, eliminating the



possibility of explosion. The pressure is constant and the light perfectly steady. The machine does not require special and expensive gas-making spirit, but uses ordinary motor-car petrol. In fact, it will use either heavy or light spirit, make either a rich or poor gas, as may be preferred, and is adapted to give good results under the most diverse climatic and atmospheric conditions. We are informed that the machine is sold under a comprehensive warranty, both as to construction and efficiency. It is delivered ready for use, and a local gas-fitter can fix it, while it is practically automatic in its action. No skilled labour or technical knowledge is necessary to run the machine, and there are no valves or other intricate parts to get out of order.

GENERAL BUILDING NEWS.

CALEDONIAN GOLF CLUBHOUSE.

The new clubhouse which is to be erected in Aberdeen for the Caledonian Golf Club is to cost about £11,000. The architect is Mr. William Smith, and the building will include a clubroom, committee-room, kitchen, etc.

THE ALDERSHOT HIPPODROME.

This new building has been supplied with fire appliances by Messrs. Merryweather & Sons, Ltd., who also supplied the fireproof curtain.

THE TOWN HALL, RENFREW.

Various alterations have recently been made to this building, including new staircases and exits from the hall and gallery, additional retiring-rooms, enlarged Council chambers, and staff offices. The architect for the work was Mr. John Arthur, of Glasgow.

BRISTOL IMPROVEMENTS.

New buildings are to be erected on the site of the old Meat Market in Union-street, Bristol, from designs by Mr. W. J. Stenner, A.R.I.B.A. The buildings will be erected in two floors and include offices and ten shops. The contractors are Messrs. R. T. Ridd & Sons.

TRADE NEWS.

Boyle's latest patent "air-pump" ventilators have been employed in connection with the ventilation of the Empire Theatre, Havant, Hants.

The old-established firm of Messrs. Charles Carr, Ltd., Woodland Works, Smethwick, have recently been placed in the Crown Agents' list for the Colonies for alloys and anti-friction metals, castings in all non-ferrous metals and bells.

The Hendon Urban District Council have placed an order for a Merryweather "Hatfield" petrol motor fire-engine, subject to sanction being obtained from the Local Government Board for the necessary loan. The new engine will be fitted with a "Hatfield" reciprocating pump of 350 gallons per minute capacity, as well as a 30-gallon "first-aid" chemical engine, and two hand "kemik" extinctors will be carried for dealing with small fires. A 50-ft. telescopic fire-escape will also be carried, and accommodation will be provided for hose and gear.

The Catholic Seamen's Home, London, E., is being warmed and ventilated by means of Shorland's warm-air ventilating patent Manchester stoves, supplied by Messrs. E. H. Shorland & Brother, Ltd., of Failsworth, Manchester.

APPLICATIONS UNDER LONDON BUILDING ACTS, 1894 to 1909.

At a recent meeting of the London County Council the following applications under the London Building Acts were dealt with. (The names of the applicants are given in parentheses):—

Width of Way and Construction.

Rotherhithe.—Retention of a temporary building at Lavender Dock Wharf, on the northern side of Rotherhithe-street, Rotherhithe (Messrs. W. B. Dick & Co.).—Consent.

Line of Frontage and Construction.

Rotherhithe.—Erection of a notice-board on the forecourt of No. 97, Lower-road, Rotherhithe (Mr. W. Harbrow for Mr. J. Lort-Williams).—Consent.

Width of Way, Line of Fronts, and Construction.

St. Pancras, South.—Erection of an external iron staircase and gangway at the premises of Messrs. Maple & Co., Midford-place, Tottenham Court-road, St. Pancras (Messrs. Maple & Co.).—Consent.

Space at Rear.

Clapham.—Alterations at No. 70, Webbs-road, Battersea Rise (Mr. F. W. Linfield for Mr. W. R. Underwood).—Consent.

Hampstead.—Erection of a building on the northern side of Kingscroft-road, Hampstead, with an irregular open space at the rear (Messrs. Rix & Wilkins for Messrs. T. H. Perkins & Co.).—Consent.

Kensington, South.—Erection of an addition at the rear of Nos. 254 to 260, Earl's Court-road, Kensington (Messrs. Gill, Pugh, & Davey for the Brompton and Kensington Accessories Company, Ltd.).—Consent.

St. George, Hanover-square. — Building abutting upon Warwick-row, Princes-row, and Brewer-street Westminster, so far as relates to the erection of an addition on the flat roof (Messrs. A. E. Hughes & Son for Messrs. F. Gorringe, Ltd.).—Consent.

St. Pancras, South.—Erection of a building at Nos. 30 and 31, Tottenham Court-road, St. Pancras, with an irregular open space at the rear (Mr. P. Dollar).—Consent.

Deviation from Certified Plans.

Strand.—Erection of buildings upon the site of Nos. 1-3, Adam-street, and No. 1, Adelphi-wharf, Adelphi (Messrs. Hayward & Maynard for Mr. G. J. Drummond).—Refused.

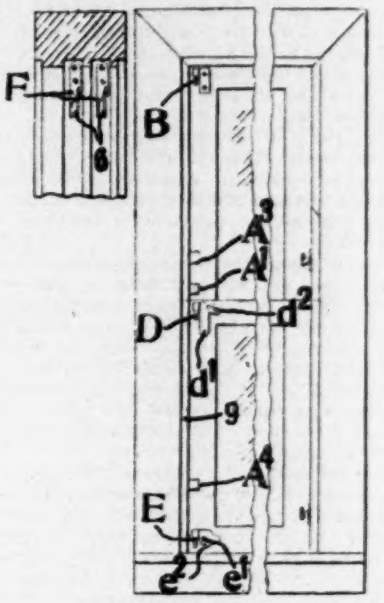
HOUSE PAINTERS' DISPUTE.

The members of the National Amalgamated House and Ship Painters' Society have made a demand to the employers' associations—the London Master Decorators and the London Master Builders—for an agreed code of working rules and an advance in wages. The men are seeking a fifty-hours week and an advance of 1½d. an hour on the present rate of wages. At a mass meeting of house painters at the Lambeth Baths the following resolution was passed:—"That this mass meeting of the National Amalgamated Association of House and Ship Painters, having heard the organiser's statement, calls upon the London District Committee to be in readiness to take drastic steps to enforce our demands, failing a satisfactory reply from the Master Builders' Association by Thursday next." The Master Builders' Association, it is stated, have had the men's demand under consideration for three months, and the men's leaders are inclined to be optimistic as to the result of their overtures.

SELECTED PATENTS.

20,591 of 1911.—Samuel Charles Beresford: Windows.

This relates to windows having sliding sashes which may be swung into the room on separable hinge members mounted on the sashes and window-frame. The lower sash is fitted with hinge pins D, E, pivotally mounted at d^1, e^1, and controlled by a pin and slot d^2 and a

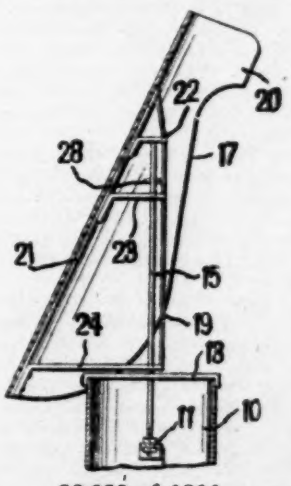


20,591 of 1911.

stop e^2, so that they may be turned up and down clear of the sockets A^3, A^4, on the frame respectively, to allow the sash to slide, or be engaged with the sockets A^3, A^4, to allow the sash to be turned into the room, after the detachable stop bead 9 has been removed. The upper sash is then turned in on fixed pins B and sockets after the parting bead has been removed. The sash-cords are connected to the sashes by pin and keyhole slot connexions, and, when detached from the sashes, are caught by notched curved plates F, fitted above the pulleys 6.

20,629 of 1911.—John Algermisen: Chimney-tops.

This relates to a wind-directed cowl which consists of a shield-like plate 17, stiffened by a central strip 21, and supported by brackets 22, 23, 24, attached to the strip and working on a spindle 15, which passes through the



20,629 of 1911.

brackets 23, 24, and bears against the underside of the brackets 22. The cowl is secured by a cotter 28 in the upper end of the spindle 15, which is mounted in crossbars 11, 13, in the shaft 10. The cowl is strengthened by a stay 19, and is kept with its convex face to the wind by extensions 20, which serve as vanes.

LIPHOOK WATERWORKS.

The Petersfield Rural District Council have instructed Messrs. Taylor & Wallin (Mr. Harry W. Taylor, A.M.Inst.C.E.), of Newcastle-upon-Tyne and Birmingham, to consider and report upon the waterworks for the Parish of Liphook. Two proposals are under consideration.

ROYAL ACADEMY LECTURE:
THE STUDY OF ARCHITECTURE.

On the 6th inst. Sir Ernest George, A.R.A., delivered a lecture at the Royal Academy on the "Study of Architecture." After a few preliminary remarks he said:—

"My theme is the study of architecture, and by this I mean the study of buildings existing around us, monuments that the ages have left to us as a precious heritage, the best traditions of which it will be yours to carry on. I do not ignore the wealth we possess in books, from Vitruvius to the time of our own gifted writers, upon our art, but of that wide subject I am not now treating.

The study of all that has been nobly built is the soundest preparation for the future builder or architect. A knowledge of material and its right uses is equally important, showing how form is the outcome of material fitly applied.

We have seen mud walls (generally battered) that were not without dignity, and where forests abounded and timber was the material to hand our mediæval cities made a fair show with overhanging stories and carved and moulded beams. The Hanse towns, with their Guildhalls, lofty churches, and fantastic stepped and shaped gables, owe much of their character to their brick construction, as do the Lombard and Venetian churches.

The columned and trabeated temples of the Egyptians, Greeks, and Romans are the outcome of stone and marble construction as posts and lintels. When these forms are in general acceptance their origin is too often forgotten, and we find Palladio content to have columns with a brick core and plaster surface. We find the like at Pompeii, but that was professedly cheap work in a pleasure resort quickly built.

Of the student's acquirements the art of drawing is of primary importance. The pencil should express the suggestions of the mind, but the hand must not obtain such fluency as to outrun the brain. Nor must the drawing become of that pretty kind which is attractive in itself, independently of the composition it would set forth. Bad design is sometimes disguised under the cloak of attractive drawing.

Geometrical drawing and the recording of detail in the study of the great works of the past will always remain the most useful effort of the student. To draw and to measure mouldings and details that appeal to you as perfectly satisfactory on some monumental building is to take the lesson direct from a great past-master, and by such records is learned the method of obtaining light, shadow, breadth, proportion, and all the qualities that constitute fine architecture.

While usefully occupied in such study of detail you must carefully note the relation of the parts to the mass and to the scale of the building. We have seen students' studies that were a treasure house of interesting detail, but without evidence of the position and relation of the matter illustrated.

When a free handling of the pencil or brush is acquired sketching is a fascinating occupation, pleasantly employing the mind without putting a strain upon it; but there is the temptation to turn from the serious and careful contemplation and recording of a building to this lighter use of the hand.

It has been a matter of conscience with me not to encourage water-colour sketching by the architectural student, knowing its seductive tendencies; nevertheless, much is to be learned by considering a building in relation to its surroundings, as in a pictorial drawing, acquiring thereby a sense of grouping and the values of colour; but such sketching must not trespass on the hours of serious study, it should be a recreation and enjoyed as such to the full.

To get through your allotted work you have to specialise and limit the number of your interests; giving the mind to one earnest pursuit, avoiding distracting influences. When all is done your attainments will not exceed your needs as an accomplished architect, for you are probably an ordinary mortal.

We have the record of a giant architect who was at the same time a great painter and sculptor, who also found time to write tender sonnets; but in arranging our curriculum it is best to assume that our coming architects are not all endowed with these versatile powers. That they should be able to model as well as to paint will be to their advantage.

When speaking of colour, how little is that quality generally considered by the average architect to whom forms or lines seem all-sufficient.

Perhaps greater purity of form is demanded where colour is absent, for we sometimes find a lack of design and proportion where walls have been regarded first as a field for decoration, as in many frescoed churches.

The nave of the famous Duomo of Florence is a conspicuous example, the length being occupied by four ungainly arches where it might have had more, the somewhat shapeless spaces of wall being destined to the glories of colour. Its architecture might have passed unquestioned under the glamour of frescoes by Perugino or Ghirlandaio.

In the earlier churches of the Romanesque, where colour is a dominant feature (as in the various basilica of Ravenna), there is an ordered plan of decoration, determined by architect and painter working in unison, the "Procession of Saints and Martyrs" contributing a splendid frieze to an architectural composition, in which colour is not less important than form, and in which walls have been kept flat for colour.

The picking out in colour of mouldings in cornices, even when done by true artists, as in Greece, seems to me unsatisfactory and disturbing, upsetting the proportions.

The conditions under which we live are against the attainment of breadth, simplicity, and general conformity. Every material is to hand, and every mode of building that has prevailed in the past is known to us in all its detail, and set forth in our architectural text-books, or may be found in our own jottings of travel. May we not unload our minds of some of this cosmopolitan knowledge of facts that are too many for us?

Those who raised the buildings that claim our admiration were, in each period and in each country, working with a common purpose in a style to which we now give a name and a date, and the work was progressive in its development. Those who were occupied with the "Perpendicular" or "Flamboyant" had fine examples beside them of the "Romanesque" and the "early pointed," but it did not occur to them to hark back upon these. Nor did they say an ecclesiastical building must be in one style and a civic building in another; they were saved from that jumble that is presented now as the collective result of our later efforts, our architects having each chosen for themselves the "style" that suited their idiosyncracies.

The fifty years that I have played my humble part have probably been the most marked by diversities of purpose. We would remember henceforth that style is the result of good design from an artist's hand. When I was a pupil the enthusiastic writings of John Ruskin were an awakening influence; they opened the eyes of many to seek and to see what was beautiful.

Unfortunately, Ruskin, with all his genius, had no sound knowledge of architecture, on which his outlook was prejudiced and narrow. He was instrumental in upsetting all that was left of our national building traditions, and at his bidding we enthusiasts went out to gather and assimilate "brick and marble" architecture and mediævalism in France, Germany, or Flanders, setting more store on things un-English.

When this acquired knowledge come to be applied at home a picturesque quality was sometimes attained, but harmony and restraint were not accounted of. The change was accepted as a reaction from the dull and generally mean work of the earlier Victorian epoch.

France had her periods of marked change following one another rapidly, and each with its definite character.

What we know as "Louis XII." was succeeded by "Francis I.," that again by "Henri IV.," "Louis Treize" and "Louis XIV.," all with their strongly-marked features. These were the result of growth under the hands of enthusiastic artists and cunning craftsmen, working together in the development of their art, and the work was a virile expression of their minds.

The changes from which we have suffered in the last seventy years, and which have driven away any traditions that were left, have been capricious changes, perhaps the copying of some foreign type for the revival of some early period; a transplantation that had no root or power of fruit-bearing.

To draw, to sketch, and to fill notebooks used to be regarded as evidence of the earnest student, and I may say that the best among us pursued this course; I have seen no more beautiful or versatile sketching than that of the great architect lately removed from us.

The object of seeing is to absorb what is seen (always with careful selection), and it is for you each individually to decide how you may best retain the impression of fine architecture. Some by a mental process may be able to sit before a building, study its proportions and parts, giving them a place in the memory; while the majority will find the necessity to draw and to measure accurately the work of the masters from whom they would learn.

A great painter has said that in art there is everything to learn and little to be taught, and it is certain that what you learn for yourselves is worth more than all that others can put into you.

We believe we know what we want now, and there is a purpose, at least in the schools, to work on accepted lines, avoiding importations and exotics with their sensational and self-asserting notes, often discordant. Do not let vanity lead you into that which may look clever, while it is of ephemeral interest and antagonistic to its surroundings. Let not Fashion, which rules in dress, have her mischievous influence on our art, demanding ever the new and the startling. It is for us to lead and not to be led by the chance wave of popular fancy. We must be deaf to the clamour for new art and a new style of architecture; our aim must be for continual progress and an increase of knowledge and power of design, raising the standard of our work, and leaving no handle for a revolutionary crusade. Continuity is wanted, and no more uprootings and transplantings if there is to be a goodly growth.

This knowledge of what is right and fitting should be shared by our craftsmen, who would use their minds again and know what mouldings would be suitable though they had not an architect's full size detail to follow.

Working thus on recognised principles and with self-imposed limitations we may give to our century a character and place in the history of architecture, for the story of the human race and its wanderings has till of late been clearly written in its buildings.

You who are here realise fully that a solid grounding at home and the cultivation of judgment and the critical faculty are necessary before you can profitably go out to choose for yourselves the models and objects for study.

The embryo architect is privileged in having a really good claim for a period of travel; a time delightful in the realisation, good to look forward to, and a pleasure to look back upon in after life. Polonius says, "Home-keeping youth have ever homely wit," and it is good for all of you who can do so to go out and see the world before settling down to your place in it. You will give your minds first to such examples of architecture as seem akin to our own needs and ways, such as will show you how the latter may be nobly treated.

With the founding of our British School of Rome the pick of our coming men will have the privilege of residence in that inspiring city, with leisure for thoughtful study, and with fellow artists, sculptors, and painters as their comrades, and I can think of no conditions of life so helpful and inspiring.

It is hoped that in the future these, our prizemen, who have made monumental buildings their special study, will be recognised by our Government, and will be entrusted to design official buildings that have too frequently been left to the permanent Surveyor of Departments.

The art of Greece, as found at home and in her colonies, will claim an early place in your studies. It were good for you to acquire intimacy with the subtleties of work, so apparently simple, from the hands of consummate artists.

In France, in Spain, and in Northern Europe you will see the walls and towers of feudal times and will visit Gothic shrines, with their soaring shafts, arches, and intricate vaultings showing the knowledge possessed in the "Dark Ages," and expressing the religious fervour of the time, these ranking among the greatest achievements of science in building.

You will see cities that have been laid out with stately symmetry, their dignity and studied composition depending on long horizontal lines and calculated balance. In other towns your enthusiasm will be stirred, where clustering towers are crowded upon by tall houses with steep roofs and gables in arcaded streets, forming pictures at every turn. You will realise how many moods art has in her repertoire;

there is no recipe for securing beauty, it must be of you and in you.

You will note with interest how each country seized, engrafted, and assimilated in its own way the revival of Classic art which was spreading from Italy. We in England were fortunate in having strong men to receive, adapt, and develop the new spirit, throwing their individuality into the manner; their phase of the revived style becoming a national type not less characteristic than that of France or of other lands.

All the scenes of travel will be full of suggestion to you. Is there not a danger of seeing too much and too many sorts? Yet among these you will be able to decide where is the strongest appeal to you personally, in what method you will most happily work in the future.

The pleasant period of travel should not be extended too long or after the freshness and enthusiasm has ebbed. The "Prix de Rome" man sets himself some definite work to occupy his two or three years away; but in ordinary cases there is the risk of the student becoming the mere archaiologist or dilettante, perhaps returning to find the practical duties of an architect's office irksome.

It is not a necessity now to make the Grand Tour. Travelling is easy and rapid, and the busy man may get his impressions of France, Italy, or Holland in separate spells as the spirit leads him.

Having just revisited Egypt I would commend to those who have leisure and the opportunity a pilgrimage to the great monuments of that strange land, broadly speaking, the earliest and among the grandest examples of man's efforts at building.

These archaic works are immensely impressive. In the temples the ranges of mighty columns are just so far apart as to carry the stone lintels (monoliths) that span them, forming roof and ceiling.

There is mystery and majesty in these great pillared halls (pillars sometimes 9 ft in diameter) to which the lavish and unstinted use of material contributes, as does the simplicity of construction, the whole being of stone.

It may be discouraging to know that the earliest of these builders, men of almost prehistoric times, had a finer sense of art than those who followed by two thousand years; perhaps the degeneracy was the inevitable result of repetition and imitation, as also of the upset of dynastics.

An argument for visiting the Egyptian monuments is that many of these are to be really seen now in their completeness, not, as with other early work, by a mental process of reconstruction from fragments and vestiges. The lines of the purest examples are studied and refined, though they have their origin in a phase of thought wholly differing from our own.

Repose is the element most valued: it is dominant in the sculpture of lion, sphinx, or man, the latter being seated with hands on knees, or, if standing, it is with one foot advanced and with the arms folded or at the sides, never in action.

A characteristic of Egyptian work is its permanence. It is strange that for two thousand years the Temple should practically have followed one plan, its entrance placed between mighty pylons leading to an outer court; a colonnaded court generally came between this and the hypostyle hall with its multitude of columns, those of the central nave or aisle rising above the rest, as in a cathedral. Beyond this the sanctuary and mysterious chambers, passages, and stairs to the priests' quarters, the whole group being enclosed by a high wall, the walls having over them pictures and splendidly decorative writing incised, and at some periods with modelling within the incised outlines. This enrichment is so judiciously spread over the surface as to give richness and texture to the walls without a loss of breadth.

Upon the same plan did Greeks and Romans when in occupation build temples in Egypt. There were changes only of detail and of decoration, in periods when art was at a high level, or when it had ebbed and become mechanical. No rain falls to wear or fret the stones, on which the writings are as fresh now as when they left the chisel.

Of colour decoration the early Egyptians were masters, and wonder is excited by the wealth of drawing and of colour on the walls of sepulchres that were to be sealed up and to be enjoyed only by their silent occupants.

In his search for the beautiful the student in Egypt will find a feast in the splendid mosques of Cairo. The treatment of domes, the gathering in with stalactite corbelling and the bold use of colour, with the fine instinct of the Oriental, will be a profitable study.

Leaving the mosques and bazaars we find a new city of Cairo. Under the British occupation the old order changes, and there has been a mushroom growth of official, commercial, and residential building spreading into the desert. While we have been talking at home of "town planning" we have been missing a fine opportunity in this great city that is under our care. With few exceptions the buildings are mean and wanting in beauty or distinction. They are the result of financial enterprise without an artist's control or guidance. This is perhaps a digression, but I am led to speak of the latest impressions I have received. I am not advising that Egypt should be generally included in the lands carefully selected for the architect's educational travel. When time and means allow of a wide outlook inspiration will be found in contemplating all good modes and types of building that have made the world beautiful and have met the requirements of other times and countries. Look on these as pages in the long history of architectural expression; the spirit that gave them birth should be yours, but do not regard all as suitable subjects for revival and resuscitation.

We cannot put the clock back and people our buildings with primitive man. The romance of early days makes a strong appeal to us, but the superfluity of comforts and conveniences that are part of our complicated civilisation are incompatible with mediævalism.

There is no returning to sanded or rush-strewn floors, nor must we visit a well when water is wanted. We must accept whatever is good of modern invention, and it will influence and shape our architecture.

The diversity of our modern wants and the variety of materials in use, together with the new methods of construction, will supply us with changes enough to call out the personal and individual character that should inspire all good work.

We have talked of foreign travel, and there is interest and excitement in meeting new scenes, hearing strange tongues and adopting changed modes of life. On the Continent you may find a climate more favourable to outdoor work than our own humid island, but in the latter will be found subject-matter enough for the most exacting seeker.

No other country possesses so many beautiful houses with the essential character of homes; less stately perhaps than some of the palaces of our neighbours, but we have been spared from the revolutionary wreck that has denuded so many foreign châteaux of their treasures.

Through Tudor and Georgian periods noble houses have grown up throughout our land, those of each county having their individual characteristics. These will reward the reverent study of those who are not restless for wider change.

A new capital for our Indian Empire is the most important architectural enterprise of our time. The result will represent what the ruling race is capable of, and will demonstrate the status of our art. Able men have been chosen to initiate this great work, and it is of intense interest to know how it will be treated. The plans of the city and the schemes of its buildings must be British, but we are told that there exist good traditions of building with the native craftsmen. If so we would not wish the latter tied down in all particulars to an exact following of details made by an architect's staff. The army of artificers will have more joy in their work, and will do it better, if allowed some freedom and invention, especially in its decorative execution. Probably they will be given some play for their beautiful Pietra dura instead of repeating "egg and tongue" and "bead and reel" enrichments.

I do not believe in "Oriental" design from European hands; we find such work just missing the refinements and qualities on which its charm depends. An attempt to revive an Indian character of design would result in failure, at the same time failing to represent the spirit of our age. A city is not built in a day, and I trust that some of you will be contributing your best to this creation of our twentieth century; it will form a landmark in the progress of architecture.

Looking back on the past I could wish that I had enjoyed the training that you are receiving. In my day there was no Royal Academy School of Architecture; we have one now with vitality and promise. The solid grounding that you are getting is already bearing good results, as judged by the work you have shown lately, especially in the medal competitions.

Good training is a fine foundation, but while all taught rules are carefully observed, unless inspiration, imagination, and the personal element come in your work will be dull and lifeless.

To a student George Frederick Watts wrote: "The mere mechanical difficulties are always to be overcome by the means of judicious and continual practice. The elements of the Beautiful and the Elevated are the real difficulties. Master them and fill the mind with what is great; the hand may tremble, but it must obey the impulse. It is not the knowledge of Proportion, it is not the knowledge of the rules of Poetry, that will make the Pheidias or the Homer."

THE CARPENTERS' HALL LECTURES:

PICTORIAL ART AS APPLIED TO BUILDINGS.

THE last of the series of Wednesday evening lectures arranged by the Carpenters' Company was held on March 12 at Carpenters' Hall, when the chair was taken by Mr. F. A. Crisp, and Professor Selwyn Image, M.A., lectured on "Pictorial Art as Applied to Buildings."

Professor Selwyn Image said that to clear the ground from the start he would explain, firstly, in what sense he used the word "pictorial"; secondly, why he had chosen this subject on which to speak; and, thirdly, from what point of view he was going to deal with it. For their purpose that evening he used the term pictorial art as including all forms of drawing and colouring upon the plaque, and as excluding all forms of art which involved modelling even in the slightest relief. As to the medium in which this drawing or colouring was executed he would set no limitation. Let it be in fresco, in tempera, in water-colour, in mosaic, in glass, in embroidery, in tapestry, or in what they would, for their present purpose it did not matter. He had chosen the subject for a quite practical reason. They all knew how certain people had a fondness of girding at our own times and how eagerly they picked out and fastened on what was bad and held it up in contempt as against the work of past days. This happened quite as much in respect of art as with other things. He was not saying it was a bad thing for them from time to time to be subjected to this contemptuous criticism, and be told of their faults and follies pretty sharply; but it was not along that line he wished to go. On the contrary, moving as he did largely amongst the younger generation of art students and their works, he found much that was highly encouraging, and one of the most encouraging things was that a great number of younger people, and not the least gifted of them, were not like those men of his younger days, keenly ambitious to produce easel pictures for exhibition to tempt the private purchaser. On the contrary, they asked that they might be given buildings on which to express themselves, and the more public the building was the more they said they would be pleased, for they believed it was better for art, better for themselves, and better for the community at large. He was sure this was not a vaunting ambition destined to overleap itself, but it was a sign that their outlook on the meaning and the purpose of art had widened. In other words, it was a healthy, encouraging sign. Of course, there were dangers ahead, and quiet, cautious counsels and guidance were needed. Therefore his purpose that evening in the limited time at his disposal was to make one or two suggestions by way of counsel and guidance. As to how he intended to deal with the subject he should say next-door to nothing on the technical side. If for their immediate purpose pictorial art might be considered as availing itself of any medium in which drawing and colour might be executed they would see plainly that it was impossible in a single lecture to discuss technical matters. What was in his mind was rather to give certain general principles which should be followed, showing what to aim at and what to avoid. He wanted to suggest, if he could, one or two of those general principles, and to illustrate them by a few examples. When applying pictorial art to a building the first thing was to realise and to accept the fact that the building was there in position and dominated the situation, and it imposed on them limitation of procedure.

Unfortunately, in practice this was not such an ideal truism as it might seem at first, and within his own personal experience he could recall an instance of an eminent artist who, commissioned to decorate with figure subjects the interior of a sacred building, regarded the building essentially as a space of so many feet on which to display his pictures. When painting a portable picture an artist was his own master to design it as he would, but the moment he was asked to design a piece of decoration for a building this complete self-mastery was denied him if he was to do the thing sanely and rightly. Quite apart from any consideration of the appropriateness of subject to the main purpose for which the building existed they had to remember that their design was to be there permanently as a decoration, that it had to be seen in varying lights, that it had to be seen mostly from a considerable distance, that it had to be looked at constantly, that it must fall into its place harmoniously with the constructive lines of the place, already existing and unalterable, and that when the mind of the spectator was not exclusively centred on the decoration it must not break in on him with vexatious self-assertive intrusiveness. But do not let them fancy that these many conditions must be so many drags on their wit or imagination. They were undoubtedly fetters on their completo liberty, but not on their imaginative creativeness if they were fortunate enough to possess it. On the contrary, they might prove incentives to their imagination. The very limitations of the conditions they were called on to work under set them a fresh problem in art, which those with imagination would rejoice to encounter and would be on their mettle to solve. It might be a hard problem, but he would warrant that in ninety-nine times out of a hundred, if they had the wit and perseverance, it was soluble. He always mistrusted the capacity of the artist who was for ever complaining of his conditions and saying if they were only different what fine work he could do. Professor Image then exhibited slides of some of the eleventh and twelfth century mosaics in St. Mark's, Venice, including that of the "Agony in the Garden of Gethsemane," and said he wanted them to remember the value of insistence of clear, simple silhouette, and also the value of an orderly balanced formality of design, which he considered the characteristic feature of the finest mural decoration in any medium. Tnis, as evidenced in the early mosaics he had shown, was not to be put down to Byzantine mannerism or to the incompleteness of early art. Byzantism and primitivism had, of course, something to do with it, but these characteristic features persisted on and on in the finest mural painting long after men had passed Byzantine influence and ceased to be primitivists. It was due to a fine instinct of what was definitely appropriate in the nature of things as pictorial art when called in to embellish the existing work of architecture. They saw these characteristic features existing in the mural decoration 300 or 400 years later of Benozzo Gozzoli and Raphael. At St. Mark's there were also mosaics of the sixteenth century by Titian, Tintoretto, and Veronese, but he frankly confessed that to his mind they were incomparably inferior to the early mosaics. The main reason of this was that they had lost what one might call the architectural sense or spirit. In themselves, beyond all doubt, they were superb designs, but in effect, if he might be allowed to jingle, they were ineffective. In other words, the cardinal principle of such work—insistence in silhouette and orderly balanced formality of design—had been neglected. Proceeding, the lecturer exhibited some slides of the paintings by Tintoretto on the walls of Scula di S. Rocco, Venice, which he regarded as some of the most famous mural decoration in the world. Nothing, to his mind, entered into rivalry with it except Michelangelo's ceiling in the Sistine Chapel. At the same time he did not advise them to study these as a model for their own work, because they were not so much an interior decoration for a building as a series of incomparable pictures housed in a building. It would be a thousand pities, supposing they were commissioned to decorate a wall with some figure subject, if they tried to recall the mannerisms of a bygone day. Along that path there was no advance or even the possibility of securing permanent interest. Only the principles which made for success were to be preserved, and it was their business to apply them intelligently and work out the fresh problems which the moment presented to them. Obviously, as they looked back on the past there were more principles to be deduced from it as to the most successful way of applying pictorial art to buildings than these he had spoken of; but, to his mind, the three which emphasised themselves as of superlative importance were, first, that they must regard the existing architectural features of the building they were called upon to decorate; secondly, the insistence in their design of silhouette; and, thirdly, insistence of an orderly balanced formality of design.

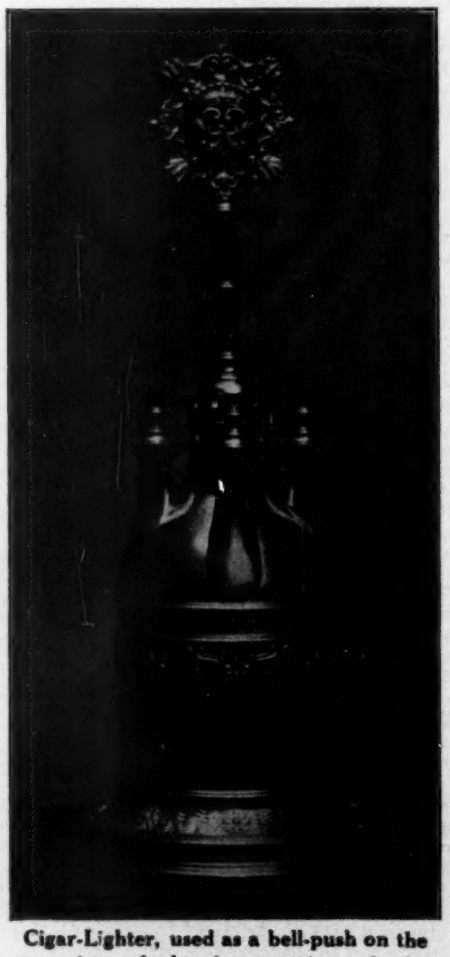
THE METROPOLITAN WATER BOARD.

NEW RESERVOIR AT CHINGFORD.

On Saturday last a work of considerable importance and magnitude was visited by his Majesty King George, accompanied by her Majesty the Queen, when the new reservoir which has been constructed at Chingford for the Metropolitan Water Board to meet the demand of the growing populations, was inaugurated by his Majesty. One of the tasks undertaken by the Metropolitan Water Board when it was formed was the linking up of the areas supplied by the various companies and the increase of the reservoir capacity available in certain districts. The north-eastern area received special attention in this respect. The reservoir at Chingford has a capacity of 3,000,000,000 gallons; while the area occupied, including banks, is about 500 acres, the length of the embankment being 4½ miles. The principal features of interest in the new reservoir are its size, the fact that the River Lea, in the valley of which it has been built, has been diverted from its original channel for a distance of 3 miles, and the installation of large Humphrey explosion pumps.

In our next issue we shall give fuller particulars of the work in our Construction and Engineering Section; but it will be of interest to give here illustrations of some details in connection with the occasion.

The model of a Lea barge, which was presented by the Lea Conservancy Board, is wrought in silver, with coppered sails, on mahogany plinth. The hull of the barge is lined with cedar and forms a cigar-box, and the Address which was presented to the King is placed in a drawer in the plinth. The barge is 27 in. long and 21 in. high, and is accurately reproduced from a model provided by Messrs. Goldsmiths Brothers, of Fenchurch-street. It was made by Messrs. Blunt & Wray, craftsmen in metals, Red Lion-street, High Holborn, W.C.



Cigar-Lighter, used as a bell-push on the occasion of the inauguration of the Chingford Reservoir.

The gold cigar-lighter was presented by the Metropolitan Water Board. It is 8½ in. high in 18-carat gold, decoration embossed, with Royal monogram and the Water Board's seal reproduced in translucent enamel in the head. It was designed by Mr. C. FitzRoy Doll, F.R.I.B.A., a member of the Water Board, and made by Messrs. Blunt & Wray, the detail being by Mr. H. W. Lonsdale. It was used as a bell-push to give the signal to start the pumping-engines, and was then presented to his Majesty for use as a cigar-lighter.

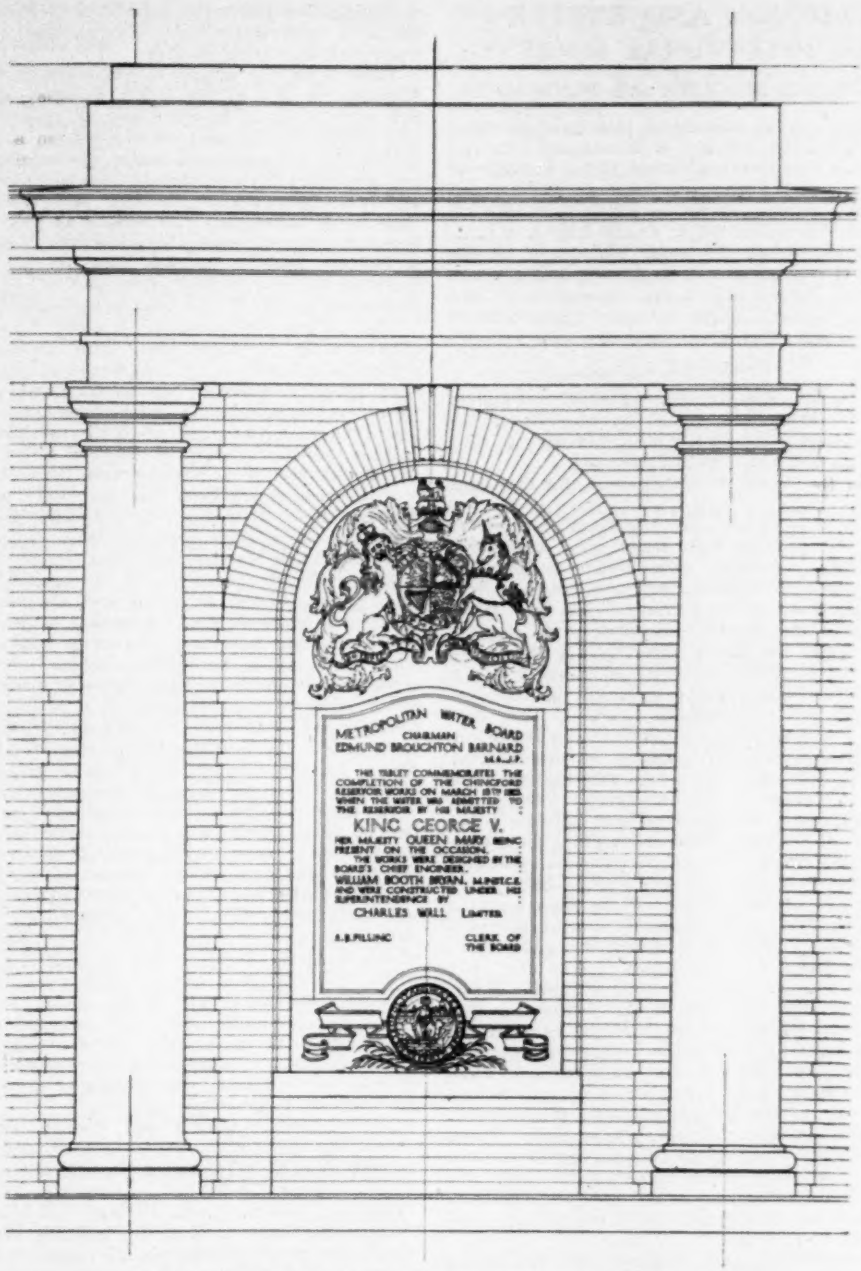
The commemoration tablet which was unveiled by H.M. the King is 15 ft. high and 6 ft. 4 in. wide, of grey Creetown granite 15 in. thick. The work was executed by Messrs. Kirkpatrick Bros., of Trafford Park, Manchester. The models of the Royal Coat of Arms and the seal of the Metropolitan Water Board were prepared by Mr. L. F. Roselieb. The architectural screen wall enclosing the stand pipes and the tablet were designed by Mr. C. FitzRoy Doll, the work being superintended by Mr. W. H. M. Knox on behalf of Mr. W. B. Bryan, M.Inst.C.E., the Chief Engineer of the Board.

ANGLO-SAXON ARCHITECTURE.

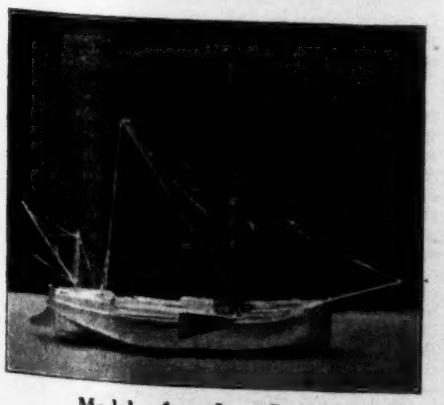
THIRD LECTURE.

In the course of his third lecture on "Anglo-Saxon Architecture" at King's College, on February 28, Professor Baldwin Brown said that, having dealt with one or two early basilican churches, they had to touch on a few early churches of the Celtic type. The Celtic form of Christianity prevailed almost over the whole of England during the first period of missionary activity, and so the Celtic type of church would have been abundant in the early period, although afterwards the churches were enlarged and rebuilt and lost something of their pristine character. The earliest type of Celtic oratory found in Ireland was simply one single cell; but later on was added a little altar-house. They found the single cell oratory not only in Ireland, but in England and Wales also. To get to the ancient Irish monasteries they had often to go to very inaccessible sites, and one was Skellig Michel, off the south-western coast. On this lofty rock rising 700 ft. out of the Atlantic waves, they found a small oratory. This building was rectangular in plan, and the roof was constructed by a process of encorbellment until the whole structure came up to a ridge in the centre. At the western end there was a doorway, and at the other end a little window. The whole was only 8 ft. long internally. Then the presbytery came to be added, and they got a more developed church. The photographs showed the megalithic character of the Irish buildings, and something of the same kind passed into this country. The doorway had the flat lintel and the sloping jambs so common in Saxon architecture. The two most interesting Saxon churches of this period were those at Escomb and at Monk Wearmouth. The eastern end of the latter church was rebuilt in Norman times, but the extremely interesting western porch was preserved, such as at the last lecture he showed them at Brixworth and St. Pancras. Escomb was a little church in a mining village near Bishop Auckland, and was used until 1863, when a new church was built and the Saxon church fell into decay, but in 1879 attention was called to it, and since then it had been recognised as one of the most interesting Saxon structures in the country. The lecturer gave several illustrations of the church, and called attention to the narrow and lofty proportions. It was built from the stones of Roman stations, which were numerous in that locality, and almost all of them showed characteristic Roman tooling. There was a sundial *in situ*. The chancel arch, 15 ft. high and 5 ft. wide, was possibly a Roman arch reused, for a reused Roman arch existed in the neighbouring church of Corbridge. The construction of the north door had curious features which occurred in Roman doorways in the neighbouring Roman stations, the lintel being mortised into the jambs in a way which was Roman. The Roman door at Cilernum on the Roman Wall was much the same, and he thought they might safely claim Escomb as an early Saxon church. Professor Brown next described Monk

Wearmouth Church in detail, and pointed out how over the original porch was built a gable, and at a much later date near the time of the Norman Conquest the tower was built above the gable. The development of the tower in this country showed original features they hardly saw on the Continent, and one special point was its erection on the top of an early porch. Although the walls of the porch were less than 2 ft. thick, and were without buttresses, they sustained the weight of a tower 60 ft. high. The porch had a barrelled vault constructed very much after the fashion of those in the crypts at Ripon and Hexham, built by Wilfrid, which was informative as to date. The western entrance was the most interesting. The construction of the jambs was the same as at Escomb, and the arch was constructed with some feeling of the Ionic architrave in it, and possibly Roman stones were used. The jambs were ornamented with two interlocked serpents, which was the sort of ornament which occurred in Germanic work on the Continent, but there were two baluster shafts, which was one of the most puzzling features they got in Saxon architecture, and rather gave the lie to what he had said about the uncouthness generally found in Saxon architecture, as these were of hard limestone beautifully turned in the lathe. There were no capitals or bases. They found nothing of the kind in Europe, although, of course, in Roman work short shafts about 3 ft. high were common enough. The decorative sculpture which originally adorned the façade was much weathered, but it showed a very remarkable feature which must be remembered in connection with the dating of the great carved crosses—*i.e.*, that there was originally a carved figure 6 ft. high. It was a decorative figure carved in high relief, and bore all the evidence of having been original. Coming to the second period—the Viking period—they had no actual buildings existing, although they knew churches were built during that period, and notably by the famous St. Swithin of Winchester, who died in 862. As this was the middle period, he would say a word or two about the Saxon house. The type was that of a single hall used for all the purposes of daily life. Rows of wooden pillars supported the roof and divided the hall into a central place and side aisles. There were places for the cattle, with lofts above for the fodder, and in the centre of the hall was the fire. Later the different apartments were partitioned off for various uses. The Saxon house was evidently of this general type. Earl Harold's house, in Sussex, was depicted on the Bayeux tapestries, and such a hall was portrayed by Sir Walter Scott in his description of Rotherwood in "Ivanhoe." One could form an idea of these big halls constructed of timber, with columns dividing them into nave and aisles, from the tithe barns which still existed. He exhibited a photograph of the noble old tithe barn, which used to exist at Peterborough, the destruction of which was one of the greatest pieces of vandalism ever perpetrated. The town of Wareham, Dorsetshire, was still surrounded with mounds and ditches, which were Anglo-Saxon earthworks, for the town was a fortress; and they had similar entrenchments at Edisbury Hill, constructed by Ethelflæd, the daughter of Alfred the Great. At Jarrow Monastery there was a dedication-stone, which was accepted as contemporary; and they had an interesting piece of history given in the windows, which were almost built up to prevent the Vikings throwing lighted torches into the church. This middle period was architecturally important in that during it must have been evolved that characteristic feature of Anglo-Saxon architecture, the long and short quoin. The idea was given by the Roman doorways, but its use for the treatment of the corner was a Saxon invention, and it did not occur on the Continent. It ought rather to be called upright and flat. When they came to the third period, while the general character of the buildings remained the same, there were new features of plan and arrangement that had to be noticed in the concluding lecture—the way in which the porch was dealt with; the way in which the cruciform plan was evolved out of the treatment of the side chapels, and also matters concerning the tower. One point in which the later church showed a very distinct and normal development from the earlier forms was in the treatment of the crypt. The crypt of Wilfrid had a little chamber approached by narrow passages, but later on the crypt expanded until it occupied nearly the whole space of the presbytery. There were also new details introduced at this period which were of the greatest importance, because they were characteristic of the Saxon style and enabled them to date the buildings. These were features which connected their later Anglo-Saxon buildings with those of the eastern part of the Carolingian Empire. The four principal features were, firstly, the window openings: they got a double-splayed window instead of one internally splayed. Secondly, the pilaster strips in the later Anglo-Saxon period were derived from the German strips. They were ultimately derived from the Roman pilaster, either immediately or through Lombardy, where the same features occurred. It was perfectly certain that half-timber work had nothing to do with it. Thirdly, there were the mid-wall shafts and the particular way of treating subdivided openings; and, fourthly, the carved capital which introduced them to several quaint features, some extremely uncouth and others treated with a certain amount of refinement and feeling, but all of the German type. With the object of pointing out the various features he had mentioned Professor Baldwin Brown exhibited photographs of Wing Church, Buckinghamshire; Repton Church; Barnack Church, which showed most distinctly that no constructive use was intended for the strips; Woolbeding Church; and Stanton Lacey Church. The treatment of the mid-wall shafts was to be seen at Barton-on-the-Humber; at Worth; Sompting, in Sussex; Bellingham, in Durham; and Britford. It would be seen that, although Saxon architecture borrowed so much from Germany in this later period, yet the work was highly original, and the examples showed that the Saxon artists tried experiments of their own in a thoroughly original and very interesting fashion, and produced forms and arrangements which belonged absolutely to our own country and of which they could hardly find traces on the Continent.


METROPOLITAN WATER BOARD
CHAIRMAN
EDMUND BROUGHTON BARNARD
M.A., J.P.
THIS TABLET COMMEMORATES THE COMPLETION OF THE CHINGFORD RESERVOIR WORKS ON MARCH 18TH 1913, WHEN THE WATER WAS ADMITTED TO THE RESERVOIR BY HIS MAJESTY
KING GEORGE V.
HER MAJESTY QUEEN MARY BEING PRESENT ON THE OCCASION.
THE WORKS WERE DESIGNED BY THE BOARD'S CHIEF ENGINEER,
WILLIAM BOOTH BRYAN, M.INST.C.E.
AND WERE CONSTRUCTED UNDER HIS SUPERINTENDENCE BY
CHARLES WELL LIMITED
A.B.FILLING
CLERK OF THE BOARD

Commemoration Tablet: Chingford Reservoir Works.



Model of a Lea Barge.
(Metropolitan Water Board.)

ELECTRIC THEATRE, HEATON.

Mr. P. L. Browne was the architect for the Scala Electric Theatre which has been recently opened in Heaton. The seating accommodation of the building is for 1,200, and the cost of erection was £7,000. Mr. W. Thompson was the contractor, and the electric installation was by Mr. S. Gillett.

PROPOSED HOTEL FOR HARROGATE.

Mr. Landless, of Liverpool, is the architect for the new hotel which it is proposed to erect at Harrogate. The estimated cost of the work is £75,000, and the accommodation provides for 300 guests. The hotel is to be called the Windsor Hotel and Hydropathic.

DEVON AND EXETER ARCHITECTURAL SOCIETY:

ANNUAL MEETING AT PLYMOUTH.

THE annual meeting of this Society, which embraces the counties of Devon and Cornwall and is in alliance with the Royal Institute of British Architects, was held at the Central Hotel, Plymouth. In the unavoidable absence of the President, Mr. E. Coath Adams, M.S.A., through illness, the chair was taken by the Vice-President, Mr. J. A. Lucas, A.R.I.B.A.

The annual report was presented by the Hon. Secretary. This, together with the balance sheet, was adopted and carried.

President's Address.

The Chairman, having expressed the regrets of all those present at the absence of the President, called on the Hon. Secretary to read the address which he had prepared.

In the course of his remarks the President said:—

"The matter of the "Scale of Charges for Quantities" has been again duly considered, revised, and is before us to-day for confirmation. The question of the proportion of funds allowed to the "Three Towns Branch" has been freely discussed by the Sub-Committee or Delegates appointed for that purpose, and I am happy to say their deliberations terminated in an understanding which I trust will prove satisfactory and acceptable to us all. . . .

Another subject your Council have had before them is a President's Badge for the Society, which you will remember was suggested by Mr. J. Jerman in his Presidential Address and subsequently discussed at our Luncheon last year. I am very pleased to say that suggestion has matured, and we are now the possessors of an ornament of which we should all be both proud and jealous, and which will be worn by your future Presidents as an emblem or badge of a society to be held in esteem for generations to come. . . .

As you are aware, the first principles of this Society are to promote the union and professional integrity of its members, to secure an adherence to honourable conduct in practice of the profession, etc., etc. Then let us all learn to observe these rules, for they are, in my humble opinion, as important to the architect as the knowledge of architecture itself. Then, gentlemen, if this is our aim we should one and all be loyal—a united Society; and might not it all be summed up in the proverb, "Do unto others as you would they should do unto you"? . . .

Our Society is in alliance with the Royal Institute of British Architects, and, with all respect to that governing body, I feel compelled at times to ask, could they not do more, and should they not do more, for us in the provinces? I believe I am correct in saying the allied societies throughout the country are in favour of Registration; the provincial architects are asking for it, and the majority of architects of the United Kingdom wish for it; yet, as far as the Institute is concerned, we are further from it to-day than we appeared to be this time last year. At our annual meeting we passed a unanimous resolution in favour of Registration; a copy of such resolution was forwarded to the Institute; our only reply is an acknowledgment of the receipt of same. This, to me, is most unsatisfactory.

In the Presidential Address to the Royal Institute of British Architects, Mr. Reginald Blomfield is reported as having said:—"There has grown up a fairly general consensus of opinion that Registration in some shape or another is desirable—not only in the interest of architects, but in the interest of the public, and it is advisable that the object of a Registration scheme should not be to make architecture a close profession regardless of professional skill, but that it should be formulated to put a stop to incompetence and to establish and maintain a reasonable level of accomplishment and to see that that level was reached by those who undertook the very responsible work of an architect." Of course, this was so; it is the same with the medical and legal professions—and is this the only object we have in view? We in the provinces know better, much to our discomfort. They seem to forget every other idea except jealousy and a fear of having to admit a few men who may not come up to the standard; but in a couple of generations this would all of a consequence find its own level. The Society of Architects are, however, promoting a Registration Bill to be submitted to Parliament. I wish them every success, and our thanks are due to the Society.

There is another matter in which the Royal Institute could help the allied societies, and this is by roping in in some way all members who practise in the area covered by an allied society, by bringing them under the influence and control of that society and looking to that society to report all irregularities; in so doing, they would strengthen the society as well as themselves and the profession generally. Would it be too much to suggest that the Royal Institute and the Society of Architects might join hands this far for the good of the cause?

Some of you gentlemen may consider I have expressed myself rather freely with reference to the Royal Institute. I hope, however, I have hurt nobody's feelings—that is far from my wish; but I cannot see the utility of our meeting year after year, all discontented, all grumbling, passing resolutions, and yet disposed to let it rest at that and doing nothing more.

It is with regret that this year only one drawing was submitted for the prize offered by the Society to students for measured drawings, and this drawing was not considered of sufficient merit to award the prize. It is remarkable that in the whole of Devon and Cornwall, counties abounding with interesting subjects, where students have to go no great distance from their homes to find something worth measuring or sketching, that a greater interest is not taken in this direction, but it is seldom that the provincial student works up the same interest or enthusiasm that the London student does; the former is left too much to his own resources and deserves more encouragement.

Let me advise the provincial student to have two or three years in a good London office before thinking of starting for himself, wherever it may be, and, in conclusion, gentlemen, let me say that I wish always to be identified as one who upholds the dignity and integrity of our profession—as one whose advice, if considered of any value, is always at the disposal of any of our members, and more especially to the younger members of our Society."

A cordial vote of thanks was proposed by the Chairman to the President for his address.

A revised scale of charges for the preparation of bills of quantities was presented to the meeting and unanimously adopted.

The following officers and Council were elected for the ensuing year:—Mr. E. Coath Adams, M.S.A. (Plymouth), President; Mr. J. A. Lucas, A.R.I.B.A. (Exeter), Vice-President; Messrs. A. S. Parker, F.R.I.B.A. (Plymouth), Sampson Hill (Redruth), R. Hepworth Arthur (Plymouth) to fill vacancies on the Council of those retiring as well as those remaining in office—viz., John M. Pinn, L. F. Tonar, T. A. Andrews (Exeter); and the two Past-Presidents, Messrs. W. H. May, M.S.A. (Plymouth), and James Jerman, F.R.I.B.A. (Exeter); Mr. S. Dobell, Hon. Treasurer; and Mr. Allan, J. Pinn, A.R.I.B.A., Hon. Secretary (Exeter).

Mr. Jerman proposed a vote of thanks to the Hon. Treasurer and Hon. Secretary for their services during the past year, and bore testimony to the efficient manner in which they had carried on the business of the Society. This was carried by acclamation, and the Hon Secretary suitably replied.

Mr. A. S. Parker proposed a vote of thanks to the Vice-President, Mr. J. A. Lucas, for taking the chair in the regretted absence of the esteemed President. Subsequently the members lunched together, after which they proceeded to the Cottonian Museum, where they were shown the collection of paintings and works of art.

A vote of thanks was accorded to the Curator for his kindness in describing the various objects of interest, and also to Mr. Fouracre, who kindly attended as one of the Trustees.

THE LONDON COUNTY COUNCIL.

THE usual weekly meeting of the London County Council was held on Tuesday, in the County Hall, Spring-gardens, S.W., Mr. Cyril Cobb, Chairman, presiding.

Committees.—A report of the Special Committee of Selection was presented, in which the names of members for the various Committees were recommended for the ensuing year.

Golder's-hill Mansion.—In a report of the Parks and Open Spaces Committee it was stated that the roof of the mansion at Golder's-hill was in a defective condition and various repairs were necessary. The Committee recommended that these repairs should be executed at an early date.

School Competitions.—The Finance Committee state that they have no observations to offer on the proposal for an open competition for designs for two new elementary schools.

LEGAL COLUMN.

The London Building Act.

In the recent case of Metropolitan Railway Company *v.* London County Council the question raised was whether the railway company had infringed sect. 22 of the London Building Act by erecting a structure to be used as an accumulator shed in connection with electric signalling outside the building line in the Euston-road, or whether, under sect. 31, they had exercised their special powers for railway purposes and were exempt.

In 1867, under powers conferred by their private Act of the previous year, the railway company had acquired two houses with forecourts. In 1908 the building line had been determined by the Superintending Architect as the main front of the buildings, a finding affirmed by the Tribunal of Appeal in 1912. In 1882 a ventilating shaft had been erected on the site of the forecourts but in 1909 this was removed, and the structure complained of was erected. The magistrate had found as a fact that this structure was used for railway purposes. The main difficulty in the case arose from the existence of a private Act of the company of 1898, under which they obtained powers to work the line electrically and which contained a provision that, except for purposes of ventilation, it should not be lawful for the company under that Act to erect any buildings beyond the building line without the consent of the Council.

The Court, however, held that this Act did not affect the question, for when the London Building Act came into operation the company had powers to acquire the land, and had so acquired it, and could have erected thereon any structure for railway purposes, including a signal-box, and they were exempt within sect. 31 as exerting a statutory power conferred upon them by a special Act for railway purposes.

The report is not very clear, but it would appear that if the structure had been erected solely in connection with the new powers conferred upon the company by the Act of 1898, then the provision in that Act might have applied; but that the erection of the signal-box, though used for automatic signalling by electricity, fell within these original powers under the Act of 1866, as under that Act a similar structure could have been erected, and therefore the provision in the later Act did not apply.

LAW REPORTS.

HOUSE OF LORDS.

(Before LORD ATKINSON, presiding, and LORD SHAW OF DUNFERMLINE, LORD MOULTON, and LORD PARKER.)

Action on a Contract—Position of Contractor under Arbitration Clause—Refusal to Stay Action: Bristol Corporation *v.* J. Aird & Co.

THIS was an appeal from an order of the Court of Appeal made on February 26, 1912, in the action which had reference to the construction of the docks at Avonmouth.

The defendants, the present appellants, had appealed from an order of Mr. Justice Scrutton affirming an order of the Master, refusing to make an order on a summons to stay proceedings in the action under sect. 4 of the Arbitration Act, 1889.

The contract, which was dated March 17, 1902, for the construction and completion of the new wet dock at Avonmouth and other works, contained an arbitration clause referring all disputes arising in the progress or after the completion of the works, concerning the works or their cost, or the quantity or quality of the materials, or in respect of any additions, omissions, alterations, or deviations made to, in, or from the works, or any part of them to the engineer having the superintendence and control of the works of the Docks Committee of the Council of the City of Bristol, who should be competent to enter upon the subject-matter of such dispute with or without formal reference or notice to the contractors or the Corporation. The value of the work done and materials supplied under the contract was £1,923,977 9s. 4d., in respect of which

the defendants had paid £1,752,761 10s. 11d., and the action was brought by the plaintiffs to recover the balance, namely, £171,215 18s. 5d., and damages for breach of contract. The summons asked that the dispute between the parties might proceed to arbitration in accordance with the arbitration clause. The contractors opposed the summons on grounds which were set out in several long affidavits, and which in substance amounted to this—that the engineer had, by his conduct in his capacity of engineer under the contract during the progress of the works, rendered himself unfit to be arbitrator.

Counsel in the case were:—For the Corporation, Sir Robert Finlay, K.C., Mr. F. Gore-Browne, K.C., and Mr. Inskip; for the contractors, Sir C. A. Cripps, K.C., Mr. Upjohn, K.C., Mr. Lynden Macassey, K.C., and Mr. C. H. G. Campbell. Mr. J. G. Trapnell held a watching brief for the engineer.

The case raised the question whether an arbitration clause in the building contract should be enforced. All the matters in dispute fell within the terms of the clause. Various charges of misconduct were made by the contractors against the engineer designated as arbitrator, for the purpose of showing that the arbitration clause should not be enforced. All these charges were disproved, and were abandoned, and the ground upon which the Court of Appeal refused to give effect to the arbitration clause by staying the action was that the engineer designated as arbitrator had been as engineer concerned in two of the matters which formed the subject of the controversy. The contractors having commenced the action, the Corporation took out a summons for an order that the matter should be referred. The Master dismissed the summons. Mr. Justice Scrutton, at chambers, upheld the Master, and the Corporation appealed to the Court of Appeal, but again without success. In their Lordships' House it was argued that the reason for referring differences to the engineer in such contracts as the present was to prevent the enormous expense of an arbitration before persons who had not been concerned in the work, and were, therefore, unfamiliar with its details, and that the respondents ought not to be allowed to impose upon the appellants the burden of a reference to a new arbitrator or of an action unless they could show that circumstances existed which made it improper that the engineer should discharge the functions assigned to him by the contract.

The Court of Appeal, Lords Justices Vaughan Williams and Farwell, held against the appellants on the ground that there were two matters out of all those brought forward which rendered it undesirable that the engineer should act as arbitrator, because those two matters did not really arise upon the original agreement which contained the arbitration clause, but upon an agreement made by the engineer in the course of the work, which was supplemental to, but outside the principal contract. As the contractors alleged that the engineer had departed from his own agreements, he would, if called on to decide that question, be acting as judge in his own case. Lord Justice Kennedy expressed a doubt as to whether or not any of the questions in dispute turned upon a special agreement, but proceeded on the ground that it was better to take a course which would not involve the exclusion of the evidence of the engineer as a witness.

The facts, so far as material, were that the Corporation were the owners of the Bristol dock undertaking, which includes the Avonmouth Docks at the junction of the River Avon with the estuary of the River Severn. The management of the undertaking is in the hands of the City Council, acting by a Docks Committee, and the Docks Engineer to the appellants at all times was and still is Mr. W. W. Squire. On March 17, 1902, the contract was made under seal, and the prices set out in the schedule of quantities annexed to the contract amounted altogether to £1,394,512.

The arguments were heard on March 12 and 13.

Sir Robert Finlay, K.C., and Mr. Gore-Browne, K.C., having addressed their Lordships in support of the appeal,

Without hearing Counsel for the respondents, Lord Atkinson moved that the appeal should be dismissed. He said that this was an appeal from an order of the Court of Appeal, which affirmed an order of Mr. Justice Scrutton in chambers, which affirmed an order of the Master. The effect of that order was to stay an action instituted by the respondents against the appellants to recover a sum of £171,000 odd for work and labour done under an agreement entered into by the appellants and the respondents for the construction of docks at Avonmouth. It was a very heavy contract. The contract price was a million and a half, but in actual operation it came to a million and three-quarters. The work was completed, and it was alleged that this balance of £171,000 remained due. The contract contained a stipulation that all matters in dispute should be referred to the arbitration of Mr. Squire, the Engineer of the Bristol Corporation, and an application was made to the Master for an order staying all proceedings in the action and to compel the contractors to go to arbitration under that clause. His Lordship did not think there was any dispute between the parties as to the law applicable to such a state of things. If a contractor chose to enter into a contract binding himself to submit disputes which necessarily must arise to a greater or less extent between himself and the engineer of the person with whom he contracts, and that if the engineer should arbitrate and give his award he would be held bound by it; that, whether it was wise or unwise, prudent or the contrary, he had stipulated that the engineer should be the judge to decide on matters upon which the engineer or arbitrator had himself formed already an opinion. But though the contractor was bound to that contract, still he had a right to demand that, notwithstanding these preconceived views of the engineer, that gentleman would listen to arguments and determine the matter submitted to him as fairly as he could, and that if it could be shown that there was a reasonable probability that the engineer, by reason of the opinion he had already formed, was so biassed that he could not decide fairly on these matters, then the contractor was allowed to escape from his bargain and entitled to have the matters in dispute tried by the ordinary tribunals of the land. But the contractor had more than that right; the right merely to say that the engineer had put himself in such a position that it was not fitting or decorous or proper that he should act as arbitrator in any one or more of these disputes: the contractor had a right to appeal to a court of law, and say he was not satisfied that there was not some objection, some reason in law for not submitting these questions in dispute to an arbitrator. In the present case the question was whether that state of things had arisen. He had listened with great attention to the arguments, but he was utterly unable to get rid of the notion that in two of the most important matters in dispute, namely, as to payments to the contractors for the rubble-filling, provided in the contract to be made on volume factors, should be obtained for the conversion of weight into volume, and that the volume of the rubble-filling should be calculated from its weight, and that payments should be made to the contractors accordingly; and the further question, that the contractors should be allowed for pumping in spaces between the monoliths at the entrance piers—as to both which further agreements Mr. Squire would necessarily be in the position of judge and witness. He could not imagine any position more untenable, unpleasant, or undesirable for any gentleman acting as arbitrator to be placed in than to be really a witness in the cause; that he must be examined, so to speak, before himself, and cross-examined by himself: that he must decide on his own veracity or reliability; and there could be no stronger ground suggested to induce a court of law to exercise their discretion and refuse to stay the action. The contract provided that the filling was to be with certain rubble, and that the payment was to be by cubic measurement. It was not contested that an agreement had been subsequently entered into between Mr. Squire and the late Sir John Aird: that some scheme should be adopted whereby a change should be made from cubic measurement into weight. The question was, to what did that agreement apply? Undoubtedly, four kinds of stuff had been used in the filling, and the contention of the contractors was that the conversion of weight into volume was to apply to all four kinds, while the appellants said it was only applicable to three. That was the point of controversy between the parties on which Mr. Squire would be in the unfortunate position of giving evidence—of being judge and witness. As to the excavations between the monoliths, his Lordship did not know which side was right, and did not mean to express any opinion, for the dispute must go before some tribunal for decision, and it was most desirable that nothing should be said here and now on the merits of the case if it could possibly be avoided. But while that was so, it did not seem to him that it was impossible to say that Mr. Squire would not be a most important witness to determine whether, in fact, what was promised as a gratuity, namely, a provisional price of 3s. per cubic yard, was a proper and adequate allowance when definite information had been obtained as to the cost of the pumping over the whole of the work. For these reasons he thought it was not desirable or right that this gentleman should arbitrate on the matter, and that a full and sufficient reason had been given for the tribunal before which the application came to exercise its discretion and retain the action in the court of law.

It had been suggested several times that the matters in dispute had been spread over an enormous area, and consisted of a great many different items. He was fully conscious of the great difficulty in referring these matters to an ordinary tribunal for trial. It was impressed upon their Lordships by Counsel that they might stop the arbitration as to these two matters and allow it to go on as to the rest. But he knew of no authority to justify that course. Ives and Barker *v.* Williams (1894), 2 Ch., 478, was a different case. That was a case in which the plaintiff chose to join in one action claims which could be referred to arbitration, and claims which could not be so referred. But here the claims which had been objected to were all claims which could be referred. The question whether some should be allowed to go to arbitration and some not was not taken in the Courts below, and it was possible that there might be other claims in the same position as the two claims—matters as to which the contractors had succeeded in establishing that the engineer ought not to sit as arbitrator. He admitted that trying the matter as an action than as an arbitration might be more expensive, and that it could not be supposed that a judge or jury could bring to the decision of such questions the trained knowledge possessed by a gentleman of the position of Mr. Squire. That was no doubt true, and it had been impressed upon their Lordships. For these reasons he could not yield to the application, which, in his opinion, should be dismissed, with costs.

Lord Shaw gave judgment to the same effect.

Lord Moulton, in concurring, said it had long been recognised as a principle of the law of England that a man could not effectively withdraw himself from the protection of the courts of law. He referred to change in the status of arbitration made by the Common Law Procedure Act, 1854, which gave the Court jurisdiction to refuse its assistance to a person who had bound himself to go to a domestic tribunal, if nothing had happened which would make it unjust for him to keep his bargain. In that way the right of the courts of law. He referred to the time, a contractor was bound to keep his bargain. No one who had had experience of the great engineering works of the last half-century could doubt that no well-advised Corporation would accept the offer of a contractor to carry out important works which it desired to execute, without having an arbitration clause in the contract, and without insisting that the engineer, who was employed to superintend the works, should be the arbitrator over disputes. He looked on the arbitration clause from a business point of view as a substantial portion of the contract. The Courts always required, and rightly so, that good reasons should be shown why that part of the contract should not be fulfilled. His Lordship incidentally remarked that clauses in the contracts for important works were getting daily wider and wider, and so complex as to be almost incapable of reasonable construction, and it became a matter of judicial discretion for the Court appealed to to take the view whether or not a good reason had been shown why disputes, which wove themselves into the execution of the works and the conduct of the engineer, should be referred to arbitration or tried in Court.

Lord Parker said that, from personal experience of the Courts below, the value was found of the discretion of the Courts in differentiating between disputes which ought to be referred under the arbitration clause and those which should be tried in the ordinary way. He agreed that the discretion refusing arbitration had properly been exercised on the facts of the present case.

The appeal was accordingly dismissed, with costs.

Solicitors:—Messrs. Robins, Hay, Waters, & Hay, for Mr. E. J. Taylor, Bristol; Messrs. Beale & Co.

KING'S BENCH DIVISIONAL COURT.

(Before Mr. Justice CHANNELL and Mr. Justice BRAY.)

London County Council *v.* London County and Westminster Bank, Ltd.:

Building Line Appeal.

THEIR Lordships recently had before them a special case stated by the Tribunal of Appeal, under the London Building Act, 1894, in a dispute between the London County Council and the London County and Westminster Bank, Ltd., the County Council

appealing against a decision of the Tribunal varying certificates of the Superintending Architect of Metropolitan Buildings, dated July 31, 1911, and August 4, 1911. The first certificate defined the general line of buildings on the western side of Wimbledon Park-road, and the second the general line of buildings on the southern side of Augustus-road, Wandsworth, between Wimbledon Park-road and Albert-road.

Mr. Macmorran, K.C., and Mr. F. F. Daldy (instructed by Mr. Ed. Tanner, Solicitor to the London County Council) appeared for the London County Council, and Mr. W. O. Danckwerts, K.C., and Mr. Munro (instructed by Messrs. Taylor, Wilcox, & Co.) for the London County and Westminster Bank.

Mr. Macmorran said the matter came before the Court on a special case stated by the Tribunal of Appeal, to whom the London County and Westminster Bank had successfully appealed to vary the certificates of the Superintending Architect.

The question before the Court related to the general line of buildings in streets, and the particular section of the London Building Act of importance in this connection provided that no building or structure should be erected, without the consent in writing of the Council, beyond the general line of buildings in a street, such line to be defined by the Superintending Architect within a month of application. This case arose with reference to a building which the London County and Westminster Bank wished to erect at Southfields, S.W.

In 1907 the company acquired a site for the purpose of erecting a building for a branch bank, and, according to the special case stated, it remained unbuilt on until 1911. The site was bounded on the south-east side by Wimbledon Park-road, on the north side by Augustus-road, on the south-west side by adjoining land, and on the north-east side by a passage or way. About March, 1911, it came to the knowledge of the Bank that a firm of builders, Messrs. James & Lane, the freeholders of the lands abutting on Augustus-road immediately to the north-west of the passage, might build on such lands. Apprehending that the erection of houses on such lands might possibly have some effect on the general line of buildings, the Bank started building on their site, and employed Messrs. Turtle & Appleton, builders, to commence the work by putting in concrete foundations and footings for brick walls on the side of their site. This work was done by Messrs. Turtle & Appleton between March 27 and April 3, 1911, when their employment came to an end, the brickwork then being a little above the level of the ground in Wimbledon Park-road and slightly higher in Augustus-road. On April 5, 1911, the District Surveyor reported to the London County Council that he thought this building would be in advance of the general line of buildings. On May 12 Messrs. Johnson & Co., builders, under a contract with the Bank dated May 9, proceeded to erect for them, in accordance with plans of their architect (Mr. Cheston), the building already referred to, which was for use as a house, for a branch of the bank. From March, 1911, to May 12, 1911, there was in fact no other building on the west side of Wimbledon Park-road to the south side of Southfields Station, and there was no building at all in Augustus-road between Wimbledon Park-road and Albert-road, except the Bank's building. This was continuously proceeded with until July 24, when the work was stopped. The building had then reached the first-floor level, and in the erection of it portions of the foundations, footings, and brickwork put in by Messrs. Turtle & Appleton were removed or altered.

The special case went on to say that on May 15, 1911, Messrs. James & Lane began to dig out the ground for the footings of the first pair of six houses they intended to erect to the west of the Bank's site, and these were thereafter rapidly proceeded with. The first pair were roof high in three weeks; the second pair were begun about May 26, and the third pair somewhat later. Messrs. James & Lane were prevented by restrictive covenants from building any of the houses within 20 ft. of Augustus-road, and the Bank were under no such restrictive covenants. On July 7, 1911, the London County Council required the Superintending Architect to define the general line of buildings in Wimbledon Park-road in respect of the building then in course of erection on the western side of the road, abutting also on the southern side of Augustus-road, and on July 27 the Wandsworth Borough Council, being the local authority within the meaning of the Act, required the Superintending Architect to define the general line of buildings in Augustus-road. The Superintending Architect issued certificates, against which the Bank appealed to the Tribunal of Appeal on the following grounds:—(1) That, in the case of Wimbledon Park-road, when they began to build there was no general line of buildings in the road or in the part of that road south of the Southfields Railway-station, and that there was no such building line; and (2), in the case of Augustus-road, when the Bank commenced to build there was no general line of buildings in that road and no such building line.

The appeals were heard together by the Tribunal, who viewed the roads, heard evidence, and came to the following conclusions:—(1) That there was in fact no general line of buildings at all in Wimbledon Park-road on its west side, except between two specified points; and (2) that there was no general line of buildings in Augustus-road on its south side between Albert-road and Wimbledon Park-road, except between points indicated.

The question raised, said Mr. Macmorran, and to which the attention of the Divisional Court was invited, was whether the Tribunal should not have confirmed the Superintending Architect's certificates. The Tribunal, in effect, had shortened the general building line, and it was against this that the London County Council now appealed. He submitted that there was a question of law involved, and that the appeal should be remitted to the Tribunal with such directions as their Lordships might think fit to give.

Without calling upon counsel for the Bank, their Lordships announced their decision.

Mr. Justice Channell said he and his brother judge were of opinion that in this case there was no ground of appeal. The short ground upon which their decision might be put, he thought, was this:—If the Tribunal of Appeal had gone wrong—and personally he thought they were quite right—they had gone wrong on a question of fact. According to his experience in a very large number of such cases, the difficulty was to say into what sections, if any, one had to divide a road, and then lay down a building line for the separate sections of the road or where there should be no sections. When there was once a length of the road ascertained, there was seldom any real difficulty in ascertaining that which, of course, was a question of fact—viz., the general line of building in that particular section. In this case the Tribunal of Appeal varied the certificate as to each of the roads by shortening the distance to which it was to apply; that was to say, they divided the roads into sections in a different way from that in which the Superintending Architect had divided them. This was a question of fact, and on that ground it seemed to his Lordship that the appeal ought to be dismissed. Personally, he had a very clear opinion indeed upon that question of fact, and that was that the Tribunal of Appeal was absolutely right. The ground for dismissing the appeal was that, if the decision of the Tribunal of Appeal was wrong at all, it was wrong on a question of fact, and there could be no appeal.

Mr. Justice Bray concurred, and the appeal was accordingly dismissed.

LONDON COUNCILS.

Battersea.—Repairs are to be carried out to the carriageways of a number of roads in the borough at an estimated cost of £364. Plans have been passed for Mr. W. H. George for the erection of sixteen houses in Alfriston-road. Messrs. J. A. J. Woodward & Sons have lodged plans with the London County Council for the erection of a picture theatre upon the sites of Nos. 189 and 191, Battersea Park-road.

Bermondsey.—Application is to be made to the Road Board for a grant of £3,500 towards the cost of repairing Tower Bridge-road. The tender of Mr. Henry Kent, of 31, Beacon-road, Hither Green, S.E., has been accepted at £722 for carrying out alterations at the Rotherhithe Town Hall. Messrs. Stock, Page, & Stock, architects, 9, Denman-street, London Bridge, S.E., have lodged plans with the Borough Council for the erection of a warehouse at Mark Brown's Wharf, Tooley-street, S.E.

Camberwell.—Alterations are to be carried out at the Peckham Park-road Depôt so as to adapt the ground floor as a cleansing-station. The cost of the work is estimated at £200. Messrs. North & Robin and Mr. A. H. Williams have lodged plans with the London County Council for the erection of one-story shops in front of Nos. 78 to 84, High-street, Peckham, and for thirty-one houses in Lordship-lane, respectively.

Croydon.—The Education Committee have accepted the tender of Mr. George Lewin, 79, Sydenham-road North, at £178 10s., for carrying out structural alterations at Brighton-road School.

Deptford.—The offer of the Dussek Bitumen Company has been accepted to make up Harton-street with their "Trinidite" bitumen matrix and refined Trinidad bitumen, the Council to pay the company the equivalent of the cost of tar spraying only. Messrs. J. & H. Robinson, Ltd., Deptford Bridge Mills, Greenwich, have lodged plans with the London County Council for the erection of a flour mill upon a site on the eastern side of Church street.

Esher and Dittons.—The tender of Messrs. James May & Sons, of Ashstead, has been accepted, at £5,811, for extending the sewage disposal works.

Greenwich.—The tender of the Val de Travers Asphalte Paving Company, Ltd., Hamilton House, 55, Bishopsgate, E.C., has been accepted for laying approximately 40,439 yds. super. of compressed asphalt, 1½ in. thick on 6 in. of concrete, at 13s. per yard super., with a ten years' maintenance; also for laying approximately 16,624 yds. super. of natural asphalt matrix, at 12s. per yard super., with a ten years' maintenance. In connection with this work a one-stone channel and kerb is to be laid where required at an estimated cost of £1,100.

Hornsey.—Alterations are to be carried out at the Council's school in order to give more chance of escape in the case of fire. The cost of the work is put at £295.

Ilford.—The question of establishing a public library building in connection with the Town Hall extension is under consideration. A site is to be acquired in the High-road for the erection of a new swimming-bath.

Lewisham.—The tender of Messrs. H. Woodham & Sons has been accepted at £265 for kerbing and channelling a portion of Perry-rise; as has also the tender of the Atlas Stone Company, Ltd., for paving the footways with artificial stone, at 3s. 7d. per yard super. Mr. F. Halkin has lodged plans with the London County Council for the erection of houses in Cliff View-road. The following plans have been passed:—Messrs. Edmondsons, Ltd., eleven houses, Bishopsthorpe-road; Mr. James Watt, addition to St. Saviour's Church, High-street; Messrs. W. J. Scudamore & Sons, five houses, Newstead-road.

Maldens and Coombe.—The Council have adopted the designs of Mr. Harold Bailey, F.R.I.B.A., honorary architect, for the proposed extension of the municipal offices. Application is to be made to the Local Government Board for sanction to borrow £3,100, the estimated cost of providing a refuse destructor.

Poplar.—Plans have been passed for the erection of six houses in Baldock-street for Messrs. Edwin Evans & Son.

Southwark.—Messrs. Nevinson & Newton, 7, Staple Inn, W.C., and Mr. E. Cannell, Martin's-lane, Cannon-street, E.C., have lodged plans with the London County Council for extensions to Nos. 34 to 48, Gravel-lane, and for the erection of a building in Arnside-street, respectively.

Tring.—Plans have been passed for extensions to Messrs. Wright & Wright's premises in Weston-road.

Wandsworth.—The tender of Messrs. E. Parry & Co. has been accepted, at £1,397, for paving Birchwood-road, Streatham. Victoria indurated paving is to be laid on the footways. The following plans have been passed:—Messrs. Antill & Squires, six houses, Nimrod-road, Streatham; Mr. W. Davey, store, Lavenham-road Southfield; Messrs. G. A. Clark & Co., additions to Grange Mills, Grove-road, Balham; Messrs. E. Evans & Sons, forty-seven houses, Bracken-avenue, Balham.

Westminster.—Repairs are to be carried out to the carriageway paving in three streets at a total estimated cost of £253. The flagged footway of St. James' Market is to be relaid with compressed asphalt at a cost of £160. With reference to the paragraph inserted a little time back, with reference to a certificate which had been received from the County Council on the completion of the improvement of Millbank and Dean Stanley-street, and the discrepancies between the completed improvement and the plans of the proposed improvement, furnished to the City Council in October, 1911, and upon which the City Council addressed the letter to the County Council, a reply has now been received to the effect that the County Council did not consider it desirable to pave the full width of the footways until the buildings were completed, so as to allow for the construction of vaults should they be required, and to give facilities for the erection of the buildings; and that the footways in these thoroughfares will be completed by the County Council when building operations are finished. As regards the proposed tree gratings on the east side of Millbank, these had been omitted at the suggestion of the Office of Works, who proposed to plant trees close to the railings inside the new garden, and who considered that if trees were planted on the footway also they would be too close to the trees in the garden.

List of Competitions, Contracts, etc.

For some Contracts still open, but not included in this List, see previous issues. Those with an asterisk (*) are advertised in this number: Competitions, iv.; Contracts, iv. vi. viii. x.; Public Appointment, xviii.; Auction Sales, xxii. Certain conditions beyond those given in the following information are imposed in some cases, such as: the advertisers do not bind themselves to accept the lowest or any tender; that a fair wages clause shall be observed; that no allowance will be made for tenders; and that deposits are returned on receipt of a bona-fide tender unless stated to the contrary.

The date given at the commencement of each paragraph is the latest date when the tender, or the names of those willing to submit tenders, may be sent in.

***** It must be understood that the following paragraphs are printed as news, and not as advertisements; and that while every endeavour is made to ensure accuracy, we cannot be responsible for errors that may occur.**

Competitions.

MARCH 27.—**Exeter.**—HOSTEL.—The Exeter City Council invite designs for the erection of a hostel for male students. Assessor, Mr. Edwin Cooper, F.R.I.B.A. See advertisement in issue of March 14 for further particulars.

MARCH 31.—**Ipswich.**—LAYING-OUT SUBURB.—The Ipswich B.C. invite competitive designs for laying-out 26 acres of land as a working-class suburb on the lines of a modified garden city. See advertisement in issue of January 31 for further particulars. Plans and particulars in issue of February 28, p. 265.

APRIL 9.—**Abertillery.**—ELEMENTARY SCHOOL.—"No premium will be paid, but a qualified assessor will be appointed." Particulars from the Council Offices, Abertillery.

APRIL 16.—**Staines.**—COTTAGE HOSPITAL.—Particulars from Mr. H. Scott Freeman, Staines.

APRIL 18. — **Reading.** — SCHOOLS.—The Reading Education Committee invite designs for the Kendrick Boys' and Girls' School. Competition limited to architects resident or carrying on business within the borough. See advertisement in issue of January 24 for further particulars.

April 19.—**Motherwell.**—NEW HIGH SCHOOL.—The School Board of Dalziel invite designs for new high school. Conditions of competition can be obtained on or before February 15. Assessor, Dr. J. J. Burnet. See advertisement in issue of February 7 for further particulars. See also "Competition News" (p. 266) in issue of February 28.

APRIL 21.—**Northampton.**—COUNCIL SCHOOL.—Local architects only. Second premium, 20 guineas; third premium, 10 guineas. Particulars from the Education Offices, Northampton.

APRIL 29.—**Barnet.**—MUNICIPAL OFFICES.—The Barnet U.D.C. invite designs for new Municipal Offices. Premiums £25, £15, and £10. See advertisement in issue of January 31 for further particulars.

MAY 31.—**London.**—COTTAGES AND BUNGALOWS.—Three premiums of £50 each are offered. Particulars from the Secretary, Ideal Home Exhibition, 130, Fleet-street, E.C. Assessor, Mr. Leonard Stokes, F.R.I.B.A.

JUNE 14. — **Devonport.**—MUNICIPAL BUILDINGS AND GUILDHALL.—The Devonport Corporation invite designs for Municipal buildings and Guildhall. Premiums of £350, £150, and £100 respectively. See advertisement in issue of February 21 for further particulars. Plan, etc., in issue of February 28, p. 265.

* JUNE 19.—**Newcastle-upon-Tyne.**—LAYING-OUT PORTION OF WALKER ESTATE.—The Housing Committee of the Newcastle-upon-Tyne Corporation invite competitive designs for laying-out a portion of their Walker Estate. Premiums as follows are offered: £50, £30, and £20. See advertisement in this issue for further particulars.

JULY 1. — **Sofia.** — DESIGNS FOR A ROYAL PALACE AND LAW COURTS.—Particulars from the Commercial Intelligence Branch of the Board of Trade, Basinghall-street, E.C. See page 173, August 9., and page 350, September 27, 1912.

No DATE. — **Grays.** — SUNDAY-SCHOOL. — The Building Committee of the Baptist Tabernacle, Grays, invite designs for new Sunday-school. See advertisement in issue of March 7 for further particulars.

MARCH 24.—**Coachford.**—SCHOOLS.—Erection of new National schools at Ryland, Coachford. Plans and specification with the Rev. P. M'Auliffe, P.P., Clonmoyle, Coachford.

* MARCH 26. — **Southend-on-Sea.** — NEW SCHOOL.—The Southend Education Committee invite tenders for the erection of a new school. See advertisement in this issue for further particulars.

MARCH 27. — **Brynkir.** — ALTERATIONS. — For alterations and improvements to "Soar" (C.M.) Chapel, Brynkir. Plans and specifications at Chapel House, Brynkir. Messrs. O. Morris Roberts & Son, M.S.A., architects and surveyors, Portmadoc.

MARCH 28.—**Carlisle.**—ADDITIONS.—For alterations and additions at St. Joseph's Home, Botcherby, Carlisle. Plans and specifications with Mr. H. Foxall, Lic.R.I.B.A., architect, 54, Lowther-street, Carlisle, on deposit of £1 1s.

MARCH 29.—**Bradford.**—HALL.—Erection of new hall (annexe) to the Central Baths Drawings and general conditions of contract seen, and quantities and forms of tender from the City Architect, Town Hall, Bradford.

MARCH 29.—**Brant Broughton.**—HOUSES.—For one set of farm buildings and two houses, also for one house. Plans and specifications seen, and quantities from Mr. Jesse Clare, County Architect, Sleaford.

MARCH 31.—**Pentyrch.**—HALL.—Erection of a church hall at Creigiau, Pentyrch. Plans, specifications, and quantities at Fairwood, Creigiau (Rev. D. N. Davies), on deposit of £2 2s.

MARCH 31.—**Wolverhampton.**—EXTENSIONS.—For the extensions to the car depôt in Clevelandroad. Plans and specification seen, and quantities and form of tender, on deposit of £1 1s., from Mr. George Green, M.Inst.C.E., Borough Engineer, Town Hall, Wolverhampton.

APRIL 2.—**Sale.**—SCHOOL.—For erection of proposed higher elementary school at Sale. Plans and specifications by Messrs. E. J. Thompson & Son, architects, Sale. Apply to Messrs. Frank Hewitt & Son, quantity surveyors, 33, Brazennose-street, Manchester. Quantities on deposit of £1 1s.

APRIL 3.—**Dinas Powis.**—COTTAGES.—For pulling down an old cottage and erecting on the site a pair of semi-detached cottages. Plans and specification seen, and quantities, on deposit of £1 1s., from Mr. W. H. Dashwood Caple, F.R.I.B.A., 2, Church-street, Cardiff.

* APRIL 5. — **Tring.** — POLICE-STATION.—The Hertfordshire C.C. invite tenders for the erection of a police-station. See advertisement in this issue for further particulars.

* APRIL 10.—**Upton Park, E.**—GYMNASIUM AND SWIMMING-BATH.—The St. George-in-the-East Guardians invite tenders for gymnasium and swimming-bath. See advertisement in this issue for further particulars.

APRIL 12.—**Radcliffe.**—HOUSES.—For the construction of thirty-two dwelling-houses on the Radcliffe Hall and Stand-lane sites. Drawings and specifications with Mr. W. L. Rothwell, Engineer and Surveyor. Quantities on deposit of £1 1s.

APRIL 19.—**Carnforth.**—SCHOOL.—For the erection of an elementary school, with special subjects' centre, at Carnforth. Plans seen, and quantities at the office of the County Architect, Mr. Henry Littler, 16, Ribblesdale-place, Preston. Deposit of £2.

* APRIL 24.—**Vauxhall Park, S.E.**—PAVILION.—The Lambeth B.C. invite tenders for a pavilion. See advertisement in this issue for further particulars.

NO DATE.—**Bedwas.**—RESIDENCE, ETC.—For the erection of a villa residence, with surgery and stable. Mr. Philip I. Jones, architect, Churchstreet, Pontypridd.

NO DATE.—**Bramley.**—OFFICES, ETC.—For the erection of a spinning mill, with boiler and engine house, offices, etc., at Bramley. Messrs. Moore & Crabtree, architects, York-chambers, Keighley.

NO DATE.—**Cardiff.**—BUILDINGS.—For the erection of block of office buildings in Mount Stuart-square, Cardiff Docks. Deposit of £2 2s. to Mr. Henry Budgen, F.R.I.B.A., 95, St. Mary-street, Cardiff.

NO DATE.—**Cockington.**—RESIDENCE.—For the erection of a country residence at Cockington, Torquay. Quantities on deposit of £2 2s. Mr. F. G. Moore, A.M.Inst.M.E., A.M.S.E., architect and surveyor, 9 and 10, Fleet-street, Torquay.

NO DATE.—**Festiniog.**—REPAIRS.—For alterations and repairs at St. Michael's Church, Festiniog. Architect, Mr. Harold Hughes, Diocesan Offices, Bangor.

NO DATE. — **Keswick.**—ADDITIONS.—Proposed alterations and additions to the Keswick Hotel, Keswick, for the Keswick Hotel Company, Ltd. Architect, Mr. W. L. Mason, F.R.I.B.A., Kelsick-road, Ambleside.

* NO DATE.—**London.**—CINEMATOGRAPH LANTERN-ROOM.—Tenders are invited for building a cinematograph lantern-room. See advertisement in this issue for further particulars.

* NO DATE.—**London.**—FACTORY, ETC.—Tenders are invited for new factory and premises for Messrs. Dicks Asbestos Company. See advertisement in this issue for further particulars.

NO DATE.—**Paignton.**—PREMISES.—For the erection of business premises at Paignton. Quantities on deposit of £2 2s. Mr. F. G. Moore, A.M.Inst.M.E., A.M.S.E., architect and surveyor, 9 and 10, Fleet-street, Torquay.

NO DATE.—**Radcliffe.**—SHOP.—For the erection of a branch shop in Adelphi-street, Ainsworth-road, Radcliffe. Conditions and quantities from Mr. John T. Proffitt, 2, Mount-street, Manchester. Deposit of £1 1s. Tenders to the Radcliffe and Pilkington Co-operative Society, Ltd., Sion-street, Radcliffe.

NO DATE. — **Stockton-on-Tees.** — ADDITIONS, ETC.—For alterations and additions to the Crook Wesleyan Church. Mr. T. W. T. Richardson, M.S.A., architect and surveyor, 37, High-street, Stockton-on-Tees.

NO DATE. — **Summerhall.** — BUILDINGS.—For erection of new College buildings at Summerhall. Mr. David M'Arthy, architect, 25, Frederick-street, Edinburgh. Deposit of £2 2s.

NO DATE.—**Treforest.**—ADDITIONS.—For alterations and extensive additions to Forest House, Treforest, to be known as the South Wales Mining School, for the Mining Board (South Wales and Monmouthshire Coal Field) Messrs. Teather & Wilson, FF.R.I.B.A., architects, Andrews-buildings, Queen-street, Cardiff.

NO DATE. — **Ulverston.** — COTTAGES. — The Swarthmoor and Ulverston Co-operative Society, Ltd., invite tenders for the erection of twenty-two semi-detached cottages, Watery-lane, Ulverston. Plans and specifications from the Architect's Department, Co-operative Wholesale Society, Ltd., 1, Balloon-street, Manchester. Deposit of £2 2s.

Contracts.

BUILDING.

The date given at the commencement of each paragraph is the latest date when the tender, or the names of those willing to submit tenders, may be sent in.

MARCH 20. — **Cork.** — HOUSES. — For building dwelling houses on the Church-road, Blackrock, Co. Cork. Mr. W. C. Ryder, architect, 13, Southmall, Cork.

MARCH 20. — **Darlington.** — ADDITIONS. — For alterations and additions to cloakroom, etc., Brunswick-street School. Plans and specification seen, and quantities and form of tender at the office of Mr. George Winter, Borough Surveyor, Town Hall. Deposit of £2.

MARCH 20.—**Glasgow.**—DISPENSARY.—Proposed erection of a dispensary in Black-street, St. Rollox. Specifications, forms of offer, and particulars at the Office of Public Works, 64, Cochrane-street.

MARCH 22.—**Aberystwyth.**—ADDITIONS.—For improvements and additions to Nos. 6 and 8, High-street, Aberystwyth. Plans and specifications with Mr. J. Lewis-Evans, architect and surveyor, 21, Great Darkgate-street.

ENGINEERING, IRON, AND STEEL.

MARCH 31.—**Broxburn.**—BRIDGE.—For taking down the existing bridge over the Union Canal at Broxburn, and erecting a new bridge. Plans at the office of the engineers Messrs. Crouch, Hogg, & Easton, C.E., 14, Blythwood-square, Glasgow. Specification, quantities, and form of tender on deposit of £1 1s.

APRIL 7.—**Dover.**—VIADUCT.—For the construction of a ferro-concrete viaduct and spur in the Pier District, Dover. Forms of tender, specification, and quantities on deposit of £5 5s., and conditions and drawings at the office of the Borough Engineer, Mr. W. C. Hawke, A.M.Inst.C.E., Maison Dieu House, Biggin-street, Dover.

FURNITURE, PAINTING, MATERIALS, etc.

MARCH 20. — **Shipley.** — PAINTING. — For the painters' work required at Craig Mills. Form of tender, etc., from Mr. W. H. Dawson, Surveyor, Manor House, Shipley.

MARCH 20. — **Timoleague.** — PAINTING. — For painting, limewashing, and repairing the Dispensary residence at Timoleague. Mr. William Henry Spiller, Clerk of Union, Clonak

MARCH 24.—**Ashton-under-Lyne.**—PAINTING.—For the painting of the whole of the outside wood and iron work of the Poor Law Offices, Stamford-street. Specification from Mr. G. H. Partington, Clerk, Poor Law Offices, Stamford-street, Ashton-under-Lyne.

MARCH 26. — **Bradford.** — PAINTING.—For the interior painting required to be done at Bowling Park Hall, Rooley-lane. Specifications and particulars from Mr. F. Holland, Architect to the Board, 22, Manor-row, Bradford. £1 1s. deposit.

ROADS, SANITARY AND WATER WORKS.

MARCH 25—**Devizes.**—SEWER.—For the construction of 400 yds. of 9-in. sewer, with manholes, flushing tank, etc., at Bath-road, Devizes. Drawings, specification, and form of tender from Mr. T. V. Trumper, Inspector to the Council, Ivy House, Southbroom, Devizes.

MARCH 26.—**Bagshot.**—GRANITE.—For 1½-in. and 2-in. Leicestershire, Guernsey, or other granite; granite chippings, Farnham Hungry Hill flints, Farnham gravel screenings, local screened gravel and siftings. The Surveyor, Mr. O. G. Stanley, Council Offices, Bagshot.

ROADS, etc.—*continued.*

The date given at the commencement of each paragraph is the latest date when the tender, or the names of those willing to submit tenders, may be sent in.

MARCH 27. — **Romford.** — IMPROVEMENT.—For works of road improvement in Balgores-lane, from the Great Eastern Railway bridge to Heath Park-road. Plan seen, and specification, quantities, and form of tender from Mr. Herbert T. Ridge, at the Council Offices, Market-place, Romford, on deposit of £2 2s.

MARCH 29.—**Shifnal.**—SEWAGE.—For the laying and jointing of about 3,500 yds. of 9-in. and 274 yds. of 6-in. stoneware pipe sewers and about 216 yds. of 9-in. cast-iron pipe sewers, together with manholes; also the construction of liquefying tanks, storm-water tanks, bacteria beds, settling ponds, sludge beds. Drawings and specifications seen, and quantities and form of tender, at the offices of the engineers, Messrs. Willcox & Raikes, 63, Temple-row, Birmingham, on deposit of £3 3s.

MARCH 31.—**Harrogate.**—WORKS.—For the private street improvement works on the Bilton Grange Estate. Plans seen, and quantities from Mr. C. E. Rivers, A.M.Inst.C.E., Borough Engineer and Surveyor, Municipal Offices, Harrogate.

MARCH 31. — **Itchen.** — SEWERAGE.—For laying about 7½ miles of iron and stoneware pipes, with 133 manholes, a storm-water tank. Plans, specification, and conditions at the offices of Messrs. Weston & Burnett, 24, Portland-street, Southampton, and Mr. T. A. Collingwood, Surveyor to the Council, Council Offices, Portsmouth-road, Woolston, Southampton. Quantities on deposit of £3 3s.

APRIL 3. — **Eastbourne.**—MATERIALS.—For the supply of road materials. Mr. T. E. Varley Kirtlan, Clerk to the Council, 92, Terminus-road, Eastbourne.

* APRIL 5.—**Grimsby.**—ROAD AND DRAINAGE WORKS.—Tenders are invited for road formation and drainage works on the estate of Mr. G. F. Leigh. See advertisement in this issue for further particulars.

* APRIL 9.—**Royston.**—WORKS OF SEWERAGE AND SEWAGE DISPOSAL.—The Royston U.D.C. invite tenders for execution of works of sewerage and sewage disposal at Royston, Herts. See advertisement in this issue for further particulars.

Public Appointment.

Nature of Appointment.	By whom Advertised.	Salary.	Application to be in
*BOROUGH ENGINEER AND SURVEYOR	Ipswich Town Council	£350 per annum	April 12

Auction Sales.

Nature and Place of Sale.	By whom Offered.	Date of Sale.
*BRICKYARD AND MACHINERY—At the Mart, Manor-street, Hull	B. L. Wells & Son	April 1
*FREEHOLD HOUSES AND BUILDING LAND—At the Mart	Debenham, Tewson, Richardson, & Co.	April 1
*DEALS, BATTENS, BOARDS, TIMBER, ETC.—Great Hall, Winchester House, E.C.	Churchill & Sim	April 2
*FREEHOLD BUILDING SITE AND RESIDENTIAL PROPERTY—At the Mart	Debenham, Tewson, Richardson, & Co.	April 8
*FREEHOLD WHARF AND FACTORY PREMISES—At the Mart	May & Rowden	April 17
*BUILDING LEASE, 63, FLEET-STREET, E.C.—At the Mart	Debenham, Tewson, Richardson, & Co.	April 22

SOME RECENT SALES OF PROPERTY:

ESTATE EXCHANGE REPORT.

February 12.—By RUSSELL & JENNINGS.

Stratford.—47, Carpenter's-rd. (s.), u.t. 44 yrs., g.r. £6 10s., w.r. £41 12s. £100
Upton Park.—3, Waterloo-rd., u.t. 71 yrs., g.r. £3 5s., w.r. £34 14s. 135

February 26.—By BARBER & SON.

Drayton-in-Hales, Salop.—Stoke Heath Wood, small holding, etc., 172 acres, f. 4,677

By STEPHENSON & ALEXANDER.

Penygraig, Glamorgan.—Turbervill Arms p.h., u.t. 54 yrs., g.r. £6 12s., p. 7,400

February 27.—By FREDERICK WARMAN.

Gnosall, Staffs.—1, 2, and 3, Pleasant-view, f., y.r. £38 940
South View and Spring Cottage, f., y r. £16... 141
High-st., copyhold site, y.r. £4 100

By NIGHTINGALE, PHILLIPS, & PAGE.

Norbiton.—25, Albert-rd., f., p. 260

By BRADSHAW, BROWN, & Co.

Plaistow.—37 and 39, High-st. (s.), f., y.r. £65 6 0
Forest Hill.—Shrewsbury-rd., The Poplars, f., e.r. £50 460

By ELLIOTT & SONS.

Brighton.—77 and 78, Upper North-st., f., y.r. £62 795
5, St. Leonard's-rd., f., w.r. £24 14s. 220
9 and 9A, Bond-st, etc.. f., y.r. £91 1,170
6, Dyke-rd., f., y.r. £45 440
17, Cannon-st., f., w.r. £28 12s. 245
Preston.—81, Shaftesbury-rd., f., w.r. £36 8s.... 380

By DENNANT & LAVER.

Lewisham.—29 and 31, Avenue-rd., f., w.r. £67 12s. 530
Deptford.—7, 9, and 11, Idonia-st., f., w.r. £75 8s. 725
48, 50, and 52, Idonia-st., u.t. 43 yrs., g.r. £7 4s., w.r. £76 14s. 490
40, Douglas-st., f., w.r. £32 10s. 210
28, Douglas-st., u.t. 38 yrs., g.r. £2 8s., w.r. £32 10s. 160
1, Hereford-pl., f., w.r. £24 14s. 150
145 and 147, Edward-st., u.t. 30 yrs., g.r. £4 2s., w.r. £54 12s. 275
Douglas-st., f.g. rents £9 12s., reversion in 40 yrs. 260
New Cross.—42, Mornington-rd., u.t. 54 yrs., g.r. £1, w.r. £31 4s. 140
29, Stanley-rd., u.t. 46 yrs., g.r. 10s., w.r. £23 8s. 135
28 to 38 (even), Cottesbrook-st., f., w.r. £210 12s. 1,165
7 and 9, Amersham-rd., f., w.r. £83 4s. 640
Brockley.—249 and 251, Malpas-rd. (s.), f., y.r. £76 580
Arabin-rd , f.g.r. £8, reversion in 62 yrs. 200

February 28.—By JOSEPH E. WALTERS.

Navenby, Lincs.—Agricultural estate, 411 a. 2 r. 27 p., f. 12,310

March 3 — By G. E. LUCK.

Finchley.— 12 and 12A, Gruneisen-rd., u.t. 85 yrs., g.r. £6 6s., w.r. £48 2s. 270

March 4.—By FISHER, STANHOPE, & Co.

Stoke Newington.—99, Manor-rd., u.t. 62 yrs., g.r. £8 8s., e.r. £50 420

By FLOOD & SONS.

Herne Hill.—Shakespeare-rd., Criterion p.h., f.g.r. £55, reversion in 13 yrs. 1,025
Maida Vale.—6, Park-pl.-villas, u.t. 23 yrs., g.r. £15, y.r. £90 560

March 5.—By BAXTER, PAYNE, & LEPPER.

Bromley, Kent.—28, Crescent-rd., f., e.r. £40... £380

By HARRY CROOK.

Muswell Hill.—22 to 28 (even), Linden-rd., u.t. 97 yrs., g.r. £20, y.r. £144 1,500
7, Muswell-rise, u.t. 83 yrs., g.r. £14, e.r. £75 540

By FRED VARLEY & SON.

Finsbury Park.—47, Woodbury-gr., u.t. 54 yrs., g.r. £12 12s., p. 525
103, Queen's-rd., u.t. 62 yrs., g.r. £11 11s., e.r. £60 480
107, Blackstock-rd., u.t. 54 yrs., g.r. £6 6s., e.r. £34 170

By JAMES ELEY.

Freiston, Lincs.—Miramer House Farm and 108 a. 1 r. 11 p., f. 6,800

March 6.—By CHESTERTON & SONS.

Kensington.—11, Phillimore-ter., u.t. 27 yrs., g.r. £6 10s., y. and e.r. £110 600
South Kensington.—59, Tregunter-rd., u.t. 35¼ yrs., g.r. £16, e.r. £100 460
Greenwich.—53, Blackheath-rd., u.t. 64 yrs., g.r. £7, w.r. £54 12s. 230
Barking.—29, 31, and 33, King's-rd., f., w.r. £42 18s. 265

By GREATOREX & Co.

Hyde Park.—14, Lancaster-mews, f., y.r. £55 ... 400

By HERBERT HOW.

Blackheath.—68, Vanbrugh-park, u.t. 48 yrs., g.r. £8, p. 325

By LEAGE.

Beckenham.—96, Birkbeck-rd., f., y.r. £24 300

By JOHN LLOYD & SONS.

Mile End.—89 to 101 (odd), Coutts-rd., u.t. 66 yrs., g.r. £36 15s., w.r. £209 6s. 670

By C. C. & T. MOORE.

East Ham.—Cromwell-rd., f.g. rents £25 4s., reversion in 74 yrs. 505
Mile End.—Bow Common-la., f.g. rents £24 10s., reversion in 40 yrs. 530
Stepney.—44, 46, 50, and 52, Heath-st., f., w.r. £124 16s. 610
Poplar.—1, Carmen-st., f., w.r. £23 8s. 180
8 to 16 (even), Lindale-st., f., w.r. £58 10s. ... 255
12 and 14, Glaucus-st., f., w.r. £46 16s. 285

By NEWBON & SHEPHARDS.

Soho.—6, 7, 8, and 9, Manette-st., u.t. 49 yrs., g.r. £140, w.r. £728 1,500
Maida Vale.—Portsdown-rd., l.g.r. £25, u.t. 46 yrs., g.r. £2 310
Stoke Newington.—118, Newington Green-rd., u.t. 49 yrs., g.r. £8 10s., y.r. £45 320
Canonbury.—39, Grosvenor-rd., u.t. 36¼ yrs., g.r. £8 10s., e.r. £46 175
Clapton.—Elderfield-rd., f.g. rents £9 10s., reversion in 58 yrs. 215

By STIMSON & SONS.

South Lambeth.—24 to 31, Kenchester-st., u.t. 42 yrs., g.r. £24, w.r. £296 1,450
Camberwell.—23, Allandale-rd., u.t. 50 yrs., g.r. £5 5s., y.r. £30 250
45, Coldharbour-la. (s.), u.t. 10¼ yrs., g.r. nil, y.r. £36 110
Dulwich.—15 and 17, Heber-rd., u.t. 63½ yrs., g.r. £10, w.r. £72 16s. 330
Camberwell.—115A, Camberwell-rd., u.t. 74 yrs., g.r. £6, e.r. £40 275
Old Kent-rd.—1 to 9 (odd), Congreve-st., f., w.r. £126 2s. 630
Brompton.— 78 and 80, Ifield-rd., u.t. 54 yrs., g.r. £15, y and w.r. £101 600
92, Ifield-rd (s.), u.t. 54 yrs., g.r. £7 10s., y.r. £60 450
Paddington.—12 and 13, Albert-st., u.t. 38½ yrs., g.r. £13, w.r. £124 3s. £395
99, Cirencester-st., u.t. 44 yrs., g.r. £7, w.r. £55 18s. 100
Bayswater.—142, Queen's-rd., u.t. 25 yrs., g.r. £7 10s., y.r. £80 455

***Contractions used in these lists.*—F.g.r. for freehold ground-rent; l.g.r. for leasehold ground-rent; i.g.r. for improved ground-rent; g.r. for ground-rent; r. for rent; f. for freehold; c. for copyhold; l. for leasehold; p. for possession; e.r. for estimated rental; w.r. for weekly rental; q.r. for quarterly rental; y.r. for yearly rental; u.t. for unexpired term; p.a. for per annum; yrs. for years; la. for lane; st. for street; rd. for road; sq. for square; pl. for place; ter. for terrace; cres. for crescent; av. for avenue; gdns. for gardens; yd. for yard; gr. for grove; b.h. for beerhouse; p.h. for public-house; o. for offices; s. for shops; ct. for court.**

TO CORRESPONDENTS.

NOTE.—All communications with respect to literary and artistic matters should be addressed to "THE EDITOR" (and not to any person by name); those relating to advertisements and other exclusively business matters should be addressed to "THE PUBLISHER," and not to the Editor.

All communications must be authenticated by the name and address of the sender, whether for publication or not. No notice can be taken of anonymous communications.

The responsibility of signed articles, letters, and papers read at meetings rests, of course, with the authors.

We cannot undertake to return rejected communications; and the Editor cannot be responsible for drawings, photographs, manuscripts, or other documents, or for models or samples, sent to or left at this office, unless he has specially asked for them.

All drawings sent to or left at this office for consideration should bear the owner's name and address on either the face or back of the drawing. Delay and inconvenience may result from inattention to this.

Any commission to a contributor to write an article, or to execute or lend a drawing for publication, is given subject to the approval of the article or drawing, when received, by the Editor, who retains the right to reject it if unsatisfactory. The receipt by the author of a proof of an article in type does not necessarily imply its acceptance.

N.B.—Illustrations of the First Premiated Design in any important architectural competition will always be accepted for publication by the Editor, whether they have been formally asked for or not.

PRICES CURRENT OF MATERIALS.

***** Our aim in this list is to give, as far as possible, the average prices of materials, not necessarily the lowest. Quality and quantity obviously affect prices—a fact which should be remembered by those who make use of this information.**

BRICKS, &c.

Per 1000 Alongside, in River.	£ s. d.
Best Stocks	1 16 0
Picked Stocks for Facings	2 10 0

Per 1000, Delivered at Railway Depôt.	£ s. d.		£ s. d.
Flettons	1 14 0	Best Blue Pressed Staffordshire	3 15 0
Best Fareham Red	3 12 0	Do. Bullnose	4 0 0
Best Red Pressed Ruabon Facing	5 0 0	Best Stourbridge Fire Bricks	4 0 0

BRICKS, &c. (*Continued*).

Per 1000, Delivered at Railway Depôt.

	£ s. d.		£ s. d.
GLAZED BRICKS— Best White, Ivory, and Salt Glaz'd Str'ch'rs	12 7 6	Double Headers	14 17 6
		One Side and two Ends	18 17 6
Headers	11 17 6	Two Sides and one End	19 17 6
Quoins, Bullnose, and 4½ in. Flats	15 17 6	Splays & Squints	17 7 6
D'ble Stretchers	17 17 6		

Second Quality £1 10s. per 1000 less than best.

	s. d.	
Thames and Pit Sand	6 9	per yard, delivered.
Thames Ballast	5 6	» »
Best Portland Cement	36 0	per ton, »
Best Ground Blue Lias Lime	19 0	» »

NOTE—The cement or lime is exclusive of the ordinary charge for sacks.

Grey Stone Lime ..... 12s. 6d. per yard delivered.
Stourbridge Fireclay in sacks 27s. 0d. per ton at rly dpt.

STONE.

Per Ft. Cube.

	s. d.		s. d.
BATH STONE—delivered on road waggons, Paddington Depôt	1 7½		
Do. do. delivered on road waggons, Nine Elms Depôt	1 1½		
PORTLAND STONE (20 ft. average)— Brown Whitbed, delivered on road waggons, Paddington Depôt, Nine Elms Depôt, or Pimlico Wharf	2 4½		
White Basebed, delivered on road waggons Paddington Depôt, Nine Elms Depôt, or Pimlico Wharf	2 6½		

Per Ft. Cube, delivered at Railway Depôt.

	s. d.		s. d.
Ancaster in blocks	1 10	Closeburn Red Freestone	2 0
Beer in blocks	1 6	Red Mansfield Freestone	2 4
Greenshill in blocks	1 10	Talacre & Gwespyr Stone	2 4
Darley Dale in blocks	2 4		
Red Corsehill in blocks	2 3		

YORK STONE—*Robin Hood Quality.*

Per Ft. Cube, Delivered at Railway Depôt. s. d.

Scappled random blocks	2 10

Per Ft. Super., Delivered at Railway Depôt.

6 in. sawn two sides landings to sizes (under 40 ft. super.)	2 3
6 in. rubbed two sides ditto, ditto	2 6
3 in. sawn two sides slabs (random sizes)	0 11½
2 in. to 2½ in. sawn one side slabs (random sizes)	0 7
1¼ in. to 2 in. ditto, ditto	0 6

HARD YORK—

Per Ft. Cube, Delivered at Railway Depôt.

Scappled random blocks	3 0

Per Ft. Super., Delivered at Railway Depôt.

6 in. sawn two sides landing to sizes (under 40 ft. super.)	2 8
6 in. rubbed two sides ditto	3 0
3 in. sawn two sides slabs (random sizes)	1 2
2 in. self-faced random flags	0 5

SLATES.

Per 1000 of 1200 at Railway Depôt.

In. In.	£ s. d.	In. In.	£ s. d.
20×10 best blue Bangor	13 2 6	20×10 best Eur'ka unfading green	15 17 6
20×12 ditto	13 17 6	20×12 ditto	18 7 6
20×10 1st quality ditto	13 0 0	18×10 ditto	13 5 0
20×12 ditto	13 15 0	16×8 ditto	10 5 0
16×8 ditto	7 5 0	20×10 permanent green	11 12 6
24×10 best blue Portmadoc	12 12 6	18×10 ditto	9 12 6
16×8 ditto	6 12 6	16×8 ditto	6 12 6

TILES.

At Railway Depôt.

	s. d.		s. d.
Best plain red roofing (per 1000)	42 0	Best "Hartshill" brand, plain sand-faced (per 1000)	45 0
Hip and Valley (per doz.)	3 7	Do. pressed (per 1000)	42 6
Best Broseley (per 1000)	50 0	Do. Ornamental (per 1000)	47 6
Do. Ornamental (per 1000)	52 6	Hip (per doz.)	4 0
Hip and Valley (per doz.)	4 0	Valley (per doz.)	3 6
Best Ruabon red, brown, or brindled (Edw'ds) (per 1000)	57 6	Staffords. (Hanley) Reds or Brindled (per 1000)	42 6
Do. Ornamental (per 1000)	60 0	Hand-made sand-faced (per 1000)	45 0
Hip (per doz.)	4 0	Hip (per doz.)	4 0
Valley (per doz.)	3 0	Valley (per doz.)	3 6

WOOD.

BUILDING WOOD.	At per standard. £ s. d.	£ s. d.
Deals: best 3 in. by 11 in. and 4 in. by 9 in. and 11 in.	15 0 0	16 10 0
Deals: best 3 in. by 9 in.	15 0 0	16 0 0
Battens: best 2½ in. by 7 in. and 8 in., and 3 in. by 7 in. and 8 in.	12 10 0 ..	13 10 0
Battens: best 2½ by 6 and 3 by 6	0 10 0	less than 7 in. and 8 in.
Deals: seconds	1 0 0	less than best.
Battens: seconds	0 10 0	» »
2 in. by 4 in. and 2 in. by 6 in.	11 10 0 ..	12 10 0
2 in. by 4½ in. and 2 in. by 5 in.	10 10 0 ..	11 10 0
Foreign Sawn Boards— 1 in. and 1¼ in. by 7 in.	0 10 0	more than battens.
¾ in.	1 0 0	»
Fir timber: best middling Danzig or Memel (average specification)	At per load of 50 ft. 5 0 0 ...	6 5 0
Seconds	4 10 0 ...	5 0 0
Small timber (8 in. to 10 in.)	3 17 6 ...	4 0 0
Small timber (6 in. to 8 in.)	3 5 0 ...	3 10 0
Swedish balks	2 12 6 ...	3 0 0
Pitch-pine timber (30 ft. average)	6 0 0 ...	7 0 0

WOOD (*Continued*).

JOINERS' WOOD.	At per standard. £ s. d.	£ s. d.
White Sea: first yellow deals, 3 in. by 11 in.	26 0 0 ..	27 0 0
3 in. by 9 in.	24 0 0 ..	25 0 0
Battens, 2½ in. and 3 in. by 7 in.	18 10 0 .	19 10 0
Second yellow deals, 3in. by 11in.	21 10 0 .	22 10 0
» » 3 in. by 9 in.	20 0 0 .	21 0 0
Battens, 2½ in. and 3 in. by 7 in.	15 0 0 ..	16 0 0
Third yellow deals, 3 in. by 11 in. and 9 in.	16 0 0 .	17 0 0
Battens, 2½ in. and 3 in. by 7 in.	14 0 0 ..	15 0 0
Petersburg: first yellow deals, 3 in. by 11 in.	23 0 0 .	24 0 0
Do. 3 in. by 9 in.	20 0 0 ..	21 0 0
Battens	15 0 0 ..	16 0 0
Second yellow deals, 3 in. by 11 in	17 10 0	18 10 0
Do. 3 in. by 9 in.	16 0 0 ..	17 0 0
Battens	12 10 0 ..	13 10 0
Third yellow deals, 3 in. by 11 in.	14 0 0 ..	15 0 0
Do. 3 in. by 9 in.	13 10 0 .	14 10 0
Battens	11 10 0 ..	12 10 0
White Sea and Petersburg— First white deals, 3 in. by 11 in.	16 10 0 .	17 10 0
» » 3 in. by 9 in.	14 10 0	15 10 0
Battens	13 0 0	13 10 0
Second white deals, 3in. by 11in.	14 10 0	15 10 0
» » 3 in. by 9 in.	13 0 0	14 0 0
Battens	12 0 0	12 10 0
Pitch-pine: deals	25 0 0 ..	26 10 0
Under 2 in. thick extra	0 10 0 ..	1 0 0
Columbian or Oregon Pine, best quality	23 10 0 ...	25 0 0
Yellow Pine—First, regular sizes	50 0 0	upwards.
Oddments	35 0 0	»
Seconds, regular sizes	36 0 0	»
Oddments	31 0 0	»
Kauri Pine—Planks per ft. cube.	0 5 6	0 6 6
Dantzig and Stettin Oak Logs— Large, per ft. cube	0 3 0 .	0 3 9
Small » »	0 2 6	0 3 0
Wainscot Oak Logs, per ft. cube	0 7 6	0 9 0
Dry Wainscot Oak, per ft. super. as inch	0 0 10	0 1 2
¼ in. do. do.	0 0 9 .	0 1 0
Dry Mahogany—Honduras, Tabasco, per ft. super. as inch	0 0 10 .	0 1 3
Selected, Figury, per ft. super. as inch	0 1 6 ...	0 2 6
Cuba Mahogany	0 1 4 ...	0 2 6 upwards.
Dry Walnut, American, per ft. super. as inch	0 0 10 ..	0 1 2
French, "Italian," Walnut	0 0 10 ...	0 1 4
Teak, per load (Rangoon or Moulmein)	20 10 0 ...	26 0 0
Do., do. (Java)	19 0 0 ...	22 10 0
American Whitewood planks, per ft. cube	0 5 6 ...	0 6

Prepared Flooring, etc.—	Per square.	
1 in. by 7 in. yellow, planed and shot	0 14 6 .	0 18 0
in. by 7 in. yellow, planed and matched	0 14 9 .	0 18 0
1¼ in. by 7 in. yellow, planed and matched	0 17 6 .	1 3 0
1 in. by 7 in. white, planed and shot	0 14 0 .	0 16 0
1 in. by 7 in. white, planed and matched	0 14 3 .	0 16 6
1¼ in. by 7 in. white, planed and matched	0 16 6	0 8 6
¾ in. by 7 in. yellow, matched and beaded or V-jointed bds.	0 12 6	0 15 0
1 in. by 7 in. » »	0 15 0 ..	0 18 6
¾ in. by 7 in. white » »	0 12 0 ..	0 14 0
1 in. by 7 in. » »	0 14 6 ...	0 16 6

6 in. at 6d. to 9d. per square less than 7 in.

JOISTS, GIRDERS, &c.

	In London, or delivered Railway Vans, per ton. £ s. d.	£ s. d.
Rolled Steel Joists, ordinary sections	9 0 0 ...	10 0 0
Compound Girders, ordinary sections	11 0 0 ...	12 0 0
Steel Compound Stanchions	12 0 0 ...	13 0 0
Angles, Tees, and Channels, ordinary sections	11 0 0 .	12 0 0
Flitch Plates	11 0 0 ..	12 0 0
Cast Iron Columns & Stanchions, including ordinary patterns	8 10 0 ..	9 0 0

METALS.

	Per ton, in London. £ s. d.	£ s. d.
IRON— Common Bars	9 0 0 ...	9 10 0
Staffordshire Crown Bars, good merchant quality	9 5 0 ...	9 15 0
Staffordshire "Marked Bars"	11 0 0 ...	—
Mild Steel Bars	9 5 0 ...	9 15 0
Hoop Iron, basis price	10 0 0 ...	—
» » Galvanised	17 10 0 ...	—

(*And upwards, according to size and gauge.)

Sheet Iron Black— Ordinary sizes to 20 g.	10 5 0 ...	—
» » 24 g.	11 5 0 ...	—
» » 26 g.	12 15 0 ...	—
Sheet Iron, Galvanised, flat, ordinary quality— Ordinary sizes, 6 ft. by 2 ft. to 3 ft. to 20 g.	15 10 0 ..	—
Ordinary sizes to 22 g. and 24 g.	16 0 0 ..	—
» » 26 g.	17 0 0 ..	—
Sheet Iron, Galvanised, flat, best quality— Ordinary sizes to 20 g.	18 10 0 ..	—
» » 22 g. and 24 g.	19 0 0 ..	—
» » 26 g.	20 10 0 ..	—
Galvanised Corrugated Sheets— Ordinary sizes, 6ft. to 8ft. 20 g.	15 0 0 ..	—
» » 22 g. and 24 g.	15 5 0 ..	—
» » 26 g.	16 15 0 ..	—
Best Soft Steel Sheets, 6 ft. by 2 ft. to 3 ft. to 20 g. and thicker	12 10 0 ..	—
Best Soft Steel Sheets, 2 g. & 24 g.	13 10 0 ...	—
» » » 26 g.	15 10 0 ...	—
Cut Nails, 3 in. to 6 in.	11 0 0 ...	11 10 0

(Under 3 in., usual trade extras.)

LEAD, &c.

Delivered in London.

	£ s. d.	
LEAD—Sheet, English, 4lb. and up	19 10 0 ..	—
Pipe in coils	20 0 0 ...	—
Soil pipe	23 0 0 ...	—
Compo pipe	23 0 0 ...	—
ZINC—Sheet—	In casks of 10 cwt.	
Vielle Montagne	33 15 0 ...	—
Silesian	33 10 0 ...	—

Zinc, in bundles, 1s. per cwt. extra.

COPPER— Strong Sheet ... per lb.	0 1 1 ...	—
Thin » »	0 1 2 ...	—
Copper nails »	0 1 0 ...	—
Copper wire »	0 1 0 ...	—
BRASS— Strong Sheet »	0 1 0 ...	—
Thin »	0 1 1 ...	—
TIN—English Ingots »	0 2 2 ...	—
SOLDER—Plumbers' »	0 0 10½ ...	—
Tinmen's »	0 1 2 ...	—
Blowpipe »	0 1 4 ...	—

ENGLISH SHEET GLASS IN CRATES OF STOCK SIZES.*

	Per Ft., Delivered.		
15 oz. thirds	2½d.	26 oz. fourths	4d.
» fourths	3d.	32 oz. thirds	5½d.
21 oz. thirds	3½d.	» fourths	4½d.
» fourths	3½d.	Fluted Sheet, 15 oz.	3d.
23 oz. thirds	4½d.	» 21 oz.	4d.

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Per Ft., Delivered.

¼ Rolled plate	2½d.	Figured Rolled, Oxford Rolled, Oceanic, Arctic, Muffled, and Rolled Cathedral, white	3½d.
⅜ Rough rolled and rough cast plate	2½d.	Ditto, tinted	5d.
½ Rough rolled and rough cast plate	3d.		

* Not less than two crates.

OILS, &c.		£	s.	d.
Raw Linseed Oil in pipes	per gallon	0	2	3
" " " in barrels	"	0	2	4
" " " in drums	"	0	2	6
Boiled " " in barrels	"	0	2	6
" " " in drums	"	0	2	9
Turpentine in barrels	"	0	2	8
" in drums	"	0	2	10
Genuine Ground English White Lead (In not less than 5 cwt. lots)	per ton	28	5	0
Red Lead, Dry	"	26	10	0
Best Linseed Oil Putty	per cwt.	0	1	0
Stockholm Tar	per barrel	1	1	0

VARNISHES, &c.	Per gallon. £	s.	d.
Fine Pale Oak Varnish	0	8	0
Pale Copal Oak	0	10	6
Superfine Pale Elastic Oak	0	12	6
Fine Extra Hard Church Oak	0	10	0
Superfine Hard-drying Oak, for seats of Churches	0	14	0
Fine Elastic Carriage	0	12	0
Superfine Pale Elastic Carriage	0	16	0
Fine Pale Maple	0	10	0
Finest Pale Durable Copal	0	18	6
Extra Pale French Oil	1	1	0
Eggshell Flating Varnish	0	18	0
White Pale Enamel	1	4	0
Extra Pale Paper	0	12	0
Best Japan Gold Size	0	10	0
Best Black Japan	0	16	0
Oak and Mahogany Stain	0	9	0
Brunswick Black	0	8	0
Berlin Black	0	16	0
Knotting	0	10	6
French and Brush Polish	0	10	0

TENDERS.

Communications for insertion under this heading should be addressed to "The Editor," and must reach us *not later than 6 p.m. on Wednesday.* [N.B.—We cannot publish Tenders unless authenticated either by the architect or the building owner; and we cannot publish announcements of Tenders accepted unless the amount of the Tender is stated, nor any list in which the lowest Tender is under 100*l.* unless in some exceptional cases and for special reasons.]

* Denotes *accepted.* † Denotes *provisionally accepted.*

BEDFORD.—For warehouse and office, St. John's, Bedford, for Messrs. J. & S. Turner. Messrs. Richard Lund and Herbert Haines, A.R.I.B.A., architects:—

Dawes & Bowler	£439	E. Casbeard	£376
C. Negus	415	S. Foster	375
Corby & Son	412		

BRADFORD.—For electricity sub-station at Thornbury:—

Excavators, Masons, and Bricklayers: E. Balmforth & Sons‡	£789 10
Plasterer: J. Wheater	195 10
Carpenters and Joiners: E. Fearnley & Sons	164 0
Ironfounders and Smiths: S. Parsons & Co.	185 0
Plumber and Glazier: B. Townend	75 10
Slaters: T. Nelson & Son	35 17
Painter: A. Higginbotham	23 0

‡ Subject to certain reservations respecting bricks.

CHISWICK.—For laying 9-in. to 30-in. pipe sewers and constructing new 60-ft. and 50-ft. highways, Burlingwick Estate, with new culvert and bridge over Duke's Ditch, for Chiswick Urban District Council:—

J. Mowlem & Co.	£5,445 19 5	T. W. Pedrette	£4,780 0 0
J. Ford	5,098 0 0	Clements, Knowling, & Co.	4,777 0 0
G. Wimpey & Co.	4,896 0 0	F. Brummell, Willesden*	4,366 0 0
T. Adams	4,844 0 0		

[Engineer's estimate, £4,381.]

DOVER.—For rebuilding the Newcastle Inn, Ewell Minnis, near Dover. Messrs. Worsfold & Hayward, architects:—

Bromley	£860 10 0	H. Atkins	£800 0 0
Austin & Lewis	847 15 6	F. Tunbridge*	765 0 0
J. Parsons	836 16 0		

[All of Dover.]

EPSOM.—For erecting an asylum on the Horton Estate, Epsom, for the London County Council:—

Foster & Dickson	£398,933	Higgs & Hill, Ltd.	£367,773
F. & H. F. Higgs	385,443	Chas. Wall, Ltd.	367,000
Holland & Hannen & Cubitts, Ltd.	384,560	Wallis & Sons, Ltd.	349,836
J. Carmichael	381,303	Holliday & Greenwood	347,509
Godson & Sons	379,583	Leslie & Co., Ltd., London*	335,577
Rudd & Sons	368,000		

ILSINGTON.—For erection of an additional wing, etc., at the Moorland Hotel. Mr. S. Segar, architect, 24, Union-street, Newton Abbot:—

H. Goss, Ltd.	£2,445 0 0	H. Mills, Newton Abbot*	£1,923 0 0
R. F. Yeo & Sons	2,389 0 0	A. N. Coles	1,910 0 0
H. Drew	2,065 0 0	H. Pittard	1,837 0 0
W. H. Taylor	2,010 0 0	T. Vanstone & Sons	1,819 0 0
Wilkins & Sons	1,948 10 10	F. J. Badcock	1,772 0 0

LONDON.—For building a thatched pavilion and sanitary convenience at Barnes Common, S.W. Mr. G. Bruce Tomes, Council Surveyor, Mortlake, S.W.:—

Pavilion.

R. T. Hughes & Co., Ltd., Sheen-lane, Mortlake* £339

Convenience.

R. T. Hughes & Co., Ltd., Mortlake* £315

LONDON.—For alterations to Rotherhithe Town Hall, for Bermondsey Borough Council. Mr. R. J. Angel, Borough Surveyor, Town Hall, Spa-road, Bermondsey:—

E. Mills	£981	W. Durrant & Sons	£773
A. N. Coles	895	H. Kent, 31, Beacon-road, Hither Green, S.E.*	772
W. Mills & Sons (Builders and Contractors), Ltd.	839	W. Reason	757
W. H. Lorden & Son, Ltd.	820	E. Peddle	732
G. Parker & Sons	815	W. Smith & Sons (Contractors), Ltd.	723
J. Shorter & Co.	791	Pasterfield & English	691

LONDON.—For paving various streets, for Westminster City Council:—

J. Mowlem & Co., Ltd.	£607	18	0
Improved Wood Pavement Co., Ltd.	1,254	3	4
Acme Flooring & Paving Co., Ltd.	522	0	5
Improved Wood Pavement Co., Ltd.	1,768	1	8
London Asphalte Co., Ltd.	239	6	10
W. Griffiths & Co., Ltd.	348	0	0
Acme Flooring & Paving Co., Ltd.	158	3	4
J. Mowlem & Co., Ltd.	838	10	10
Improved Wood Pavement Co., Ltd.	341	5	0
Acme Flooring & Paving Co., Ltd.	1,570	6	3
Improved Wood Pavement Co., Ltd.	670	19	0
W. Griffiths & Co., Ltd.	7,627	10	0
Improved Wood Pavement Co., Ltd.	2,271	5	0
Improved Wood Pavement Co., Ltd.	1,820	0	0
J. Mowlem & Co., Ltd.	341	12	6
Acme Flooring & Paving Co., Ltd.	2	3	15	0
Improved Wood Pavement Co., Ltd.	2,175	13	4
Improved Wood Pavement Co., Ltd.	395	4	6
Improved Wood Pavement Co., Ltd.	265	11	8

LONDONDERRY.—For building new schools on Glendermott-road, Waterside, for Select Vestry, Clooney Parish Church, Londonderry. Messrs. R. E. Buchanan & Co., architects, Londonderry:—

J. & R. Stuart	£3,287	0	0
W. Cooke	2,942	0	0
J. A. Fulton	2,935	0	0
Shannon & Routledge	2,921	0	0
J. Ballintine, Ltd.	2,896	0	0
H. Laverty & Sons, Ltd., Belfast and Londonderry‡	2,866	6	9

‡ Recommended for acceptance.

PORTISHEAD.—For erection of a school, for the Somerset County Education Committee. Messrs. Price & Jane, architects, Weston-super-Mare:—

T. Lovell & Sons, Park-row, Bristol* ... £2,697

SANDWICH.—For new banking premises in Market-street, for the Capital and Counties Bank, Ltd. Messrs. Worsfold & Hayward, architects. Quantities by the architects:—

Turner & Watts	£2,847	G. Browning	£2,769
W. Cozens	2,828	T. T. Denne	2,492
W. W. Martin	2,798	J. Parsons, Dover*	2,337

SOUTHSEA.—For alterations to Littlegreen, for Mr. Reckitt:—

		Weeks.
Bywater & Son	£5,262	... not stated.
Holloway Bros.	4,150	26
Higgs & Hill	4,134	18
F. J. Pivett, Southsea*	3,287	13
J. Croad	3,270	16

TAFFS WELL.—For the erection of a new infants' school, for the Glamorgan County Council. Mr. D. Pugh-Jones, F.S.I., County Architect, Cardiff:—

Hamilton & Willard, Caerphilly* £2,471

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